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A N

Historical *and* Critical

ACCOUNT

Of the most Eminent

CLASSIC AUTHORS

I N

POETRY and HISTORY.

IN THREE PARTS.

By the REVEREND

EDWARD MANWARING.

L O N D O N :

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TO THE
RIGHT HONOURABLE
ARTHUR ONSLOW,

Speaker to the Honourable House
of COMMONS.

S I R,



DEDICATE the following Sheets to Your Honour, in Remembrance of those particular Favours, You conferr'd upon me many Years since.

A 2

I A M

DEDICATION.

I AM not so vain as to think, this Treatise can add any thing to Your consummate Experience and Knowledge. That composed Disposition of Mind, You always had in Your Minority, made You capable, then, of surpassing in Judgment maturer Years; and when I reflect how the Improvements of these Abilities have placed You at the Head of so grand a Senate, where You preside with the greatest Honour, and the highest Esteem and Love from all; these Considerations make me sensible, I am not giving, but seeking Aid; and that the Treatise, I present You with, can be no Honour and Ornament

DEDICATION.

Ornament to You, though You
will be an Ornament and Honour
to the Work.

I am, with greatest Submission,

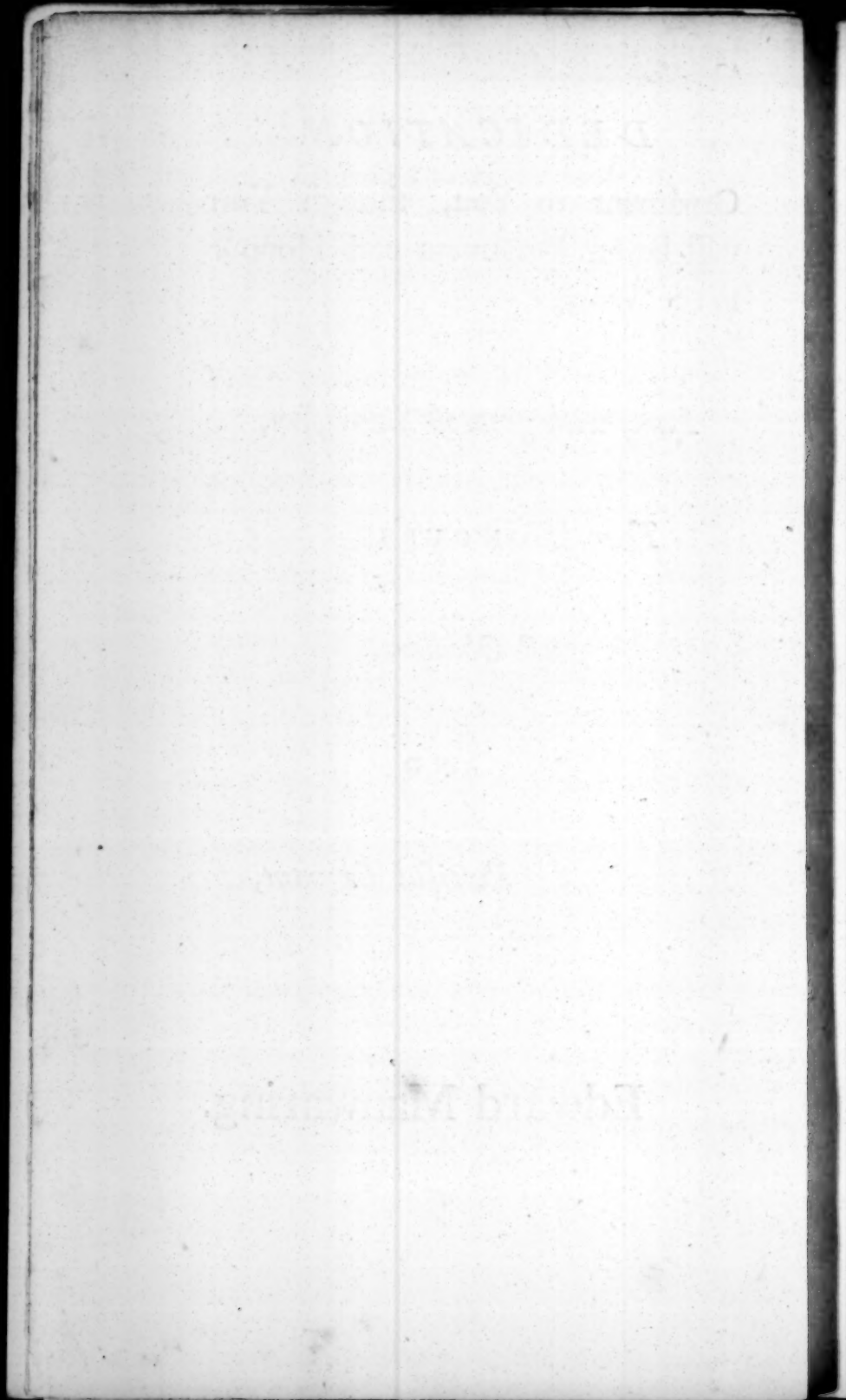
Your HONOUR'S

most Obedient,

AND

Dutiful Servant,

~
Edward Manwaring.





INTRODUCTION.



THE following Sheets are a critical Account of the most eminent antient Historians and Poets ; and this is done, first to recommend and render these Authors more intelligible, to such as are capable of reading the Languages ; and, secondly, to inform others, unacquainted with the Languages, what are the Excellencies and Art of the Poets in their several Compositions ; and what is the Perfection of the most eminent *Greek* and *Latin* Historians : Lastly, to instil into all, those grand Ideas, noble Sentiments and moral Instructions, I have here collected from these Authors,

WE learn indeed these Authors at School, but what do we learn ? The Interpretation, perhaps, of the Words, not much of the Things : Yet something of this should always be taught ; as the Order of Language, the figurative Diction, the

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Schemes of Sentences, the Method of the Periods, the Harmony of the Numbers, and the Beauties peculiar to each Historian, Poet and Orator. Were these Particulars taught in the Schools, there would be less Occasion of foreign Helps; though all the Helps we can ever have, will be far short of that Penetration, Sense and Judgment, which is required to have an adequate Knowledge of these Authors. Though we actually read these Books with Pleasure whenever we read them, yet we are not to think from this, we have an adequate Knowledge of what we read; for read these Authors whenever we will, we shall be always pleased with something or other; and read them never so often, or with never so much Experience and Knowledge, we have something to learn, and something to know, we never learned or knew before.

WHEN we leave the Schools, we are highly pleased, as well as our Friends, if we can but construe a little in *Homer*; and as we think, by this Performance, we have discharged our School-Discipline, we rest contented, and read no more. How wrong this is, I appeal to the most Judicious and Learned; for whoever reads
this

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this excellent Poet, with his Experience and Years confirmed, will discover more in ten Lines, than he could see before in so many hundred.

To know this Poet in all his Parts requires almost an infinite Knowledge. Many have indeed endeavoured to imitate him, but no one as yet could ever equal him. He had all the Gifts Nature could give, and all the Art that could be derived from the greatest Experience and the deepest Judgment. Whoever reads him with the most Knowledge, will be the most pleased and most improved, and whenever we read him, we shall be recompensed for all our Pains ; for 'tis from this incomparable Poet, the Poets and Orators, of all Ages, have borrowed their Topicks and Strength of Eloquence, and all their Art and excellent Beauties.

ANTIENT History is equally excellent ; not so much for the Narrations, as the Causes, Councils, Maxims, Descriptions, Characters and Harangues, which are very instructive, and for which *Thucydides* is most remarkable. Though every word is almost a Sentence, yet his Narrations are clear, to such as are well acquainted with the *Greek*; his Facts connected,

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ned, his Characters just, his Descriptions lively, his Causes real, his Councils deep, and his Harangues political, solid, and eloquent. I mention this, to persuade the Moderns to a strict and constant Study of the Antients; for our Modern History, and political Tracts, have not that Erudition and Learning we find in the Antients.

To forward Learning, let us be diligent in our School Education. As a superficial Knowledge possesses the Mind with Opinion and Levity; 'tis better never to be taught than taught by halves. Nor should Nature be left to herself, for natural Knowledge is as defective as natural Religion; but let us endeavour to improve Nature, as Nature may and ought to be improved.

OUR present Errors in reading the Poets, should make us cautious how we follow the Steps of others; for if, by an implicit Kind of Belief, we resign ourselves to the Authority of others, we are no better prepared for the Reception of Truth than that of Error.

AFTER all our Pains we shall know but in Part, from the great Depravity of human
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man Understanding as well as Will. For we cannot Reason, often, as we should ; and if our Passions have gained the Ascendant, all is up, for we readily believe what our Passions, Interest and Will would have. There are many Men who are learned and eminent in their Professions, but very few who have a universal and solid Judgment. This want of Judgment makes us fall so short of the Antients ; and the Reason why we want this Judgment, is, because we are ignorant of those particular Precepts of Arts and Principles of Things, which are the very Basis of all Judgment.

IN Matters of Judgment lay aside Prejudice, and before you judge examine the Cause, and all its Circumstances. A quick Judgment is no sign of a true Understanding, though often mistaken for Quickness of Parts. In disputed Points, suspend Judgment till Parties are heard ; when we hear both Sides we may then be partial, as we often are, but we must be partial when we only hear one Side of the Question. Be ever suspicious of Ill-nature and narrow Souls ; there is a sort of Men, who like ravenous Vultures feed upon Putrids ; I do not envy these Persons their Food, but I heartily wish they had a better Taste.

To

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To compleat Learning, let the principal View of all our Studies, be our ultimate End. Whatever Pleasure, Profit and Use there is in Learning, there is more of this in true Religion. Learning is but for a short Time, but religious Duties are for Eternity. We please ourselves in Knowledge and Learning, but we please God in our Acts of Religion. Endeavour to triumph over the World; this is easily done, if we will but believe our own Eyes; for we see this World passing away, we see its Fallacies, Follies and Foibles; and if it is not a Kind of Misery and Death to live here, yet we are assured of this, 'tis Life to die.



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An Historical and Critical
A C C O U N T
Of the most Eminent
Classic A U T H O R S.

Historical and Critical Account of
P O E T R Y.

THE Classics, I examine, are Poetical and Historical. Poetry, says *Aristotle*, is Imitation made by Number, Discourse and Harmony, jointly or separately. Imitation and Number being natural to Man, it cou'd not be long e're Poetry was invented.

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T H E

THE Matter of Poetry is Fiction, Things divine, natural, historical, moral and artificial. The first Poets were Masters of Music, and the efficient Cause of Poetry was a Happiness of Genius, with a Facility of expressing the Conceptions of the Mind according to the natural Ideas of Things; and the different Kinds of Poetry were produc'd from Diversity of Ingenuity and Temper. The Object of Poetry is Verisimilitude; and one End adequate to the Art is to delight and instruct upon any Subject, and that in Number: Another End is to purge the Mind from Vice by Imitation and Fable. It has this in common with Philosophy and History, to teach the Truth.

POETRY is divided into two Kinds, Dramatic and Exegetic: Dramatic comprehends Tragedy and Comedy: Exegetic, Heroics, Lyrics, Elegiacs, Auletics, or what is play'd upon the Flute, Dithyrambics and Epigrams. This is *Vossius's* Division; and this, he says, is not a Division of the whole Art, but only of a proper Part, under which Distribution all these Kinds of Poems may be particularly consider'd, as under their Genus or integral Whole. The same, says he, may be said,
if

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if the Division is made according to some into six Kinds of Poems, Heroic, Tragic, Comic, Lyric, Satyric, and Dithyrambic; or into eight, as some make it, by adding Epigrams, Iambics and Mimics to the five first Kinds; or into eleven, as *Tzetzes*, who, besides Heroics, Elegiacs, Lyrics, Dithyrambics and Epigrams, not only added Iambics, but Anathemas, Hymns, Songs, nuptial Songs and Monodes. This Diversity of Opinion in the Distribution of Poetry is, says *Vossius*, because some make the Variety of the Verse the Foundation of the various Kinds of Poets. Others found this Division on the Subject-matter, and some make a Mixture of both. *Aristotle* makes Poetry the Genus, and comprises the Matter under the Species. Thus Epopœia, Tragedy and Comedy, &c. are so many different Species, which constitute the Matter of Poetry. In Tragedy and Comedy all is Dramatic; because the Persons of the Play only act and speak without the Interlocution of the Poet. The Epopœia is Dramatic and Exegetic; because the Poet sometimes speaks, as well as the Persons introduc'd.

IMITATIONS in Poetry are made by Number and Harmony: By Number is meant the Measure; by Harmony the Mu-

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sick, such as was used in dramatic Poetry. *Dacier* remarks, the most able Critics allow no other Measures to the Hebrew Poetry, but the Sublimity of their Thoughts. This Assertion wants Proof, as well as what follows, that the *Greeks* received no Advantage from the *Hebrew* Poetry; because they had no Commerce with the *Hebrews*, 'till the 30th Olympiad. Sir *Isaac Newton* in his Chronology informs us from the Antients, that, when *Cranaus* Successor of *Cecrops* reign'd in *Attica*, some hundred Years before the Olympiads began, many of the *Phœnicians* and *Syrians*, fleeing from *Zedir* and from *David*, came under the Conduct of *Cadmus*, *Cilix*, *Phœnix* and other Captains into *Asia*, *Crete*, *Greece* and *Lybia*, and introduc'd Letters, Musick, Poetry, the Octaëtris, Metals, the Art of Building, and other Arts, Sciences, and *Phœnician* Customs. And he makes the first Civilizing of the *Greeks* to be about two or three Generations older than *Cadmus's* coming from *Zedir* into *Greece*, which, he says, might probably be occasioned by the Expulsion of the Shepherds out of *Egypt*, in the Days of *Eli* and *Samuel*, and from their fleeing into *Greece* in considerable Numbers. Thus the Learning of the *Hebrews* pass'd very early to the *Greeks*, since 'tis evident the *Cadmean* Letters were the same

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same the *Samaritan Israelites* used, and the *Samaritan Letters* the same the *Jews* used before their Transportation to *Babylon*, and their Letters and Learning might come together. That it has been the Opinion of able Critics, the *Hebrews* had Numbers in their Poetry, as in the Books of *Psalms*, *Proverbs*, and the two Songs of *Moses*, *Ex. xv.* and *Deut. xxxii*, &c. is evident, first from the Testimony of *Josephus*, who informs us, in the End of his second Book of *Jewish Antiquities*, *Moses* compos'd his Song of Praise and Thanksgiving in Hexametre Verse; and this was the Opinion of *Origen* and *Jerom*. *Scaliger* thought this Song was Tetrametre. *Vossius* was of Opinion the Books of *Job*, *Proverbs*, and *Solomon* were only Rhythm, not Metre. By Rhythm he understood a Number of Syllables, where there is no Regard had to Quantity, and he pass'd the same Judgment on *Moses's* last Song. These Verses, says he, were like what the *Greeks* call'd political Verses: They seem to be *Trochaic Tetrametre*, according to the Number of Syllables, but the Quantity is neglected. In the *Psalms* and *Lamentations*, he remarks, there is not so much as Rhythm, and corrects St. *Jerom* for saying the *Psalter* flow'd with *Pindaric Metre*, as *Iambic*, *Alcaic* and *Saphic*; for, says he, *Pindar*

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does not use these Metres. *Buxtorf*, in his metrical Profody, observes, the Books of *Job*, *Psalms*, *Proverbs* and the Songs of *Moses*, &c. are Metre. *R. Mosche*, *Schem*, *Tobb*, and other *Hebrews* affirm, *Job*, *Psalms* and *Proverbs* are sacred Poems. I omit a Consideration of these different Opinions; because these Quotations are only designed to confront *Dacier*. *Vossius* was mistaken in his Correction of *St. Jerom* with regard to the *Hebrew* Measures, and in his Notion of Rhythm; for Rhythm is not a certain Number of Syllables, where there is no Regard had to Quantity, but an unbounded Number of Feet of the same Quantity. Rhythms, says *Quintilian*, B. 9. C. 4. P. 705. have no certain End, nor any Variety in the Context, but continue in the same *Arfis* and *Thesis* as they begin.

It has been thought by some the first Imitations were taken from the first Occupations in Life. This gives Priority of Time to Pastoral Poetry; since the Care of Flocks was the first Kind of human Occupation; and since this solitary Life afforded Time and Opportunity for Contemplation and Composition. 'Tis probable, says *Vossius*, the Poetry of the Heathens was found out by the Shepherds in *Greece* near *Helicon* and *Hippocrene*, and in other Places celebrated

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celebrated by the Poets, and dedicated to the Muses and *Apollo*. The Word *Helicon* he derives from the *Hebrew* Word *Helech*, which signifies a Walk; *Parnassus* from *Parnes*, which signifies a Shepherd; and the Word *Muse* comes from *Mosar*, which signifies Art and Discipline; and the several Names of these Muses are derived from their Office or Effects; *Calliope* is Beauty or Ornament of Diction, *Melpomene* is derived from singing, *Clio* from the Glory of the Poets, *Thalia* from the flourishing State of this Glory, *Terpsichore* because the Poets Delight, *Erato* because they are belov'd, *Polyhymnia* because they are commended, *Ourania* because the Muse confers the Blessing of Heaven. *Diomedes*, *Servius*, *Probus*, *Julius Pomponius*, *Donatus* and *Vossius* from them, give us different Accounts of the Origin of Pastoral Poetry, but they are altogether fabulous. *Vossius* at last is of their Opinion, who impute the Origin of this Poetry to the *Peloponnesians* and *Sicilians*, whose Language is the *Doric* Dialect, and this Kind of Poetry in the Greek is only writ in the *Doric* Dialect. The Argument for the *Peloponnesians* is, because the *Arcadians* were excellent in Singing; and because *Pan* was the God of *Arcadia*; but, at last, he attributes the Invention of pasto-

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ral Poetry to the *Sicilians*, as *Virgil* has done.

THE Invention of Modulation is ascribed by the Naturalists to an Impulse of Nature; and since of all the Passions that of Love makes the deepest Impression, the Subjects of these Pastorals were either Narrations of Love, Descriptions of rural Scenes, or Disputes with one another; and the Flocks, the Woods, the Springs, and all those Objects, which were most familiar to Shepherds, naturally came into the Subjects of Pastoral Poetry.

PASTORAL POETRY.

THE first Author we meet with in this Kind is THEOCRITUS the *Syracusan*. We learn from *Suidas*, he flourish'd under *Ptolemy* the Son of *Lagus*, his Bucolics are compos'd in the *Doric* Dialect. His Pastorals, says *Quintilian*, are admirable in their Kind, but not capable of appearing in the City or Forum; and, *Longinus* remarks, that excepting some Places where this Poet exceeds the Characters of Pastorals, he is happy in his Imagination,

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tion. His Poems, which are many, are called *Idyllia*, i. e. little Kinds of Poems. The first nine and the eleventh are reckoned *Bucolics*.

THE first *Idyllium* is a Dialogue between *Thyrsis* and a Goat-herd. The Scene of the Poetry is near a Fountain and Grove. This makes the Goat-herd naturally observe *Thyrsis's* Poetry was sweeter than the Water distilling from the Rock. The Sculpture of the Cup v. 29. is beautiful. The Extremities were adorn'd with Ivy and the Gold-Flower running round the Top, interwoven with the Tendrels of the Vine smiling with yellow Fruit: In the Inside was engraved a most beautiful Woman with two Lovers vehemently disputing. She sits unconcern'd, sometimes smiling on one, sometimes on the other, but is mov'd with neither. The Fisherman and Rock, the Vineyard and Keeper are other Embellishments. The Fisherman is drawing his Net with all his Might so that the Veins of his Neck swell in the Cup. The Vine is loaded with purple Grapes. The Keeper a Youth is represented as pursuing his Pleasure, whilst two Foxes are following their Prey, one robbing the Keeper's Scrip, the other trampling on the Vines. After this *Thyrsis* sings of *Daphnis's* pining and dying for Love. The Poetry

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try is tender. The very Wolf laments for *Daphnis*. The Gods are concern'd for the Shepherds Love. *Venus* only insults the Lover.

IN the second Idyllium, *Simætha* endeavours by Enchantment to bring her Lover *Delphis*. Love is here describ'd as impatient of Delay, jealous of Absence, perpetually disquieted, thinking of nothing but the beloved Object, renewing in Solitude the Circumstances of the Passion, confusing the Lover, who is surpriz'd and struck with Horror, and altogether mute, when her Love appears,

THE third Idyllium is the Picture of a distracted Lover, lamenting Love's Cruelty, addressing himself to his absent Mistress, commending her Charms, importuning her Favours, distracted with the Thoughts of not obtaining them, ready to tear in Pieces the Garland he had made for her, and cast himself headlong into the Sea, trying many Experiments to find if she lov'd him, threatening to give the Presents he had reserv'd for her, to another, hoping to see her, placing himself to be seen, singing Love-Songs, complaining of Pains, resolving not to sing, ready to die and be devoured

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voured by Wolves, for this, says he, will be Honey to my Mistress.

THE fourth Idyllium is a Dialogue betwixt *Battus* and *Corydon*. The Beauty consists in that natural Representation of Sorrow, the Poet makes the Herds affected with in the Absence of the Shepherd, the most delicate Pasture cannot please. Afterwards *Battus* laments the Death of *Amaryllis*, preferring her to all he had. *Corydon* comforts him with the Hopes of better Fortune, and puts him in mind of the natural Vicissitude in human Affairs. The remaining Part of this Idyllium is very natural, but of low Life.

THE fifth Idyllium is of the Dramatic Kind. *Comatas* the Goat-herd, and *Lacon* the Shepherd contend in singing. At their Meeting they jest bitterly on each other. This is a true Image of vulgar Freedom. The Beauty of their Songs consists in that Air of Simplicity the Poet paints these Shepherds in; full of themselves, and big with the Favours they have received from others; boasting of the Presents they design'd for their Mistress, and making sudden Transitions, agreeable to the desultory Genius of unciviliz'd Nature.

IN

IN the sixth Idyllium *Damætas* and *Daphnis* sing of *Galatea* and *Cyclops*. *Galatea's* Love is describ'd from her wanton Actions, from pelting *Polyphemus's* Flocks with Apples; and *Polyphemus's* Obduracy is describ'd in not pursuing *Galatea* when she flies. The Poet makes *Polyphemus* commend his beautiful Beard, his one Eye, and his white Teeth. This Self-admiration is natural.

THE seventh Idyllium, tho' a Narrative, has many Beauties. *Theocritus*, as he was going to *Alexandria*, contracted Friendship, in the Isle of *Coos*, with *Phrasidamus* and *Antigenes*, who invited him into the Country to celebrate the Feast of *Ceres*. The Description of the Goat-herd *Lycidas* is beautiful in the Circumstances of his Dress and Person. The Description of the Time when *Ageanaëtes* might sail safe to *Mitylene*, and the Celebration of his Arrival there, is very elegant. The Description of the Feast has all the Variety a Feast can have; as easy Seats, Poplars and Elms waving over their Heads, sacred Streams murmuring and distilling from the Grotts of the Nymph, the Musick of the Grasshoppers, the singing of the Linnet and Larks, the cooing of the Turtles, the humming of the

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the Bees, the Fragrancy of the Season, the Fruit lying at their Head and Feet, the Trees loaded and bending to the Earth with the Weight of their Fruit, generous Wine.

IN the eighth Idyllium *Daphnis* and *Menalcas* contend in singing. *Menalcas* invokes the Vallies and Rivers to feed his Lambs and *Daphnis's* Herds; *Daphnis* invokes the Fountains and Meadows to feed his Flocks and *Menalcas's* Herds. *Menalcas*, in Praise of his Mistress, makes all the Blessings of Nature attend her; but in her Absence all is Infelicity. *Daphnis* imputes the like Blessings to *Milo's* Presence, but in his Absence the Herdsman and the Herds grow deform'd.

IN Idyllium the ninth, *Daphnis* and *Menalcas* contend in singing. The Beauty of this Idyllium consists in the true Character of low Life, always boasting and big with its own Fortune. Says *Menalcas*, *Ætna* was my Mother, and I have a beautiful Cave in a hollow Rock, many Sheep, Goatskins, and Plenty of Fire.

THE eleventh Idyllium is the last of the Pastoral Kind, and very beautiful. *Theocritus* addresses himself in the Beginning of this

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this Idyllium to *Nicias* the Physician, and observes there is no Cure for Love but the Muses, as *Nicias*, who was a Physician, well knew: Then he gives a Narrative of *Polyphemus's* deep Passion for *Galatea*, and describes him sitting on a Rock, looking on the Sea, and soothing his Passion in Strains of Poetry. In this Song *Polyphemus* first reflects on *Galatea's* Complexion and Youth, and observes she is always with him in his Dream, but flies from his Arms when he awakes; that he has begun his Love, but cannot end it; that tho' *Galatea* flies from his Deformity, yet he has other things to charm her, a thousand Sheep, Plenty of Milk, and many other Possessions and Blessings; all which he enumerates one after another. This is natural.

Fontenelle would give us a different Idea of this Author. Sometimes these Shepherds are too exalted in their Strains, as when they speak thus:

Gods, when she view'd how strong was the Surprise!
Her Soul took Fire, and sparkled thro' her Eyes,
How did her Passions, how her Fury move!
How soon she plung'd into the Abyss of Love!

The fair *Clarissa*, as my Goats I drove,
With Apples pelts me, and still murmurs Love.

The

The Pastures flourish, and the Flocks improve,
All Smiles, so soon as here resorts my Love ;
But, Oh ! when'ere the dear one leaves the Place,
At once there fade the Shepherds and the Grass.

THESE Sentiments are very natural to the Passions of Love. *Monf. de Fontenelle* is very difficult. *Theocritus* can neither please him with his Delicacy, nor Rusticity; for, after this, he complains *Theocritus* lets his Shepherds fall as much too low, as before they were raised too high above their native Genius. The Imitations in *Theocritus* are very natural and just, and he that imitates Nature in the rough, is no less a Poet than he, who imitates Nature when polish'd. *Moschus* and *Bion* were two other Greek Writers of Pastoral Poetry. *Moschus* was a *Sicilian*, a Familiar of *Aristarchus*, and wrote his *Bucolics* after *Theocritus*, according to *Suidas*. *Bion* was a *Smyrnaean*. *Monf. de Fontenelle* has given this favourable Character of their Pastoral Poetry: They have no manner of Rusticity, but a great deal of Delicacy and Grace, and some Ideas wholly new and pleasing. However, he accuses them as, he says, others have done, for being too florid.

THE

THE most compleat *Latin* Author in Pastoral Poetry is *Virgil*, who has improved upon *Theocritus*, and is supposed by *Donatus* to have wrote Pastorals, as a more free and forcible Kind of Verse, in order to procure *Augustus Cæsar's* Favour, and the Estate he had lost. He compos'd ten Eclogues. Seven are properly *Bucolics*; for the three Eclogues of *Pollio*, *Silenus* and *Gallus*, are not of the *Bucolic* Kind.

IN the first Eclogue the Poet makes an Acknowledgment of the Favours he had receiv'd from *Cæsar* his Benefactor, and, to avoid all Appearance of Ostentation, this Acknowledgment is not made in his own Person, but in that of an experienc'd and aged Shepherd *Tytyrus*. The Sum of his Happiness consisted in the Tranquility he himself enjoy'd, whilst all his Country was in deep Confusion. The Author of this Happiness he styles a God; for what is more God-like than to do good, and what more deserving of this Goodness than to acknowledge it? The Beauty of this, as well as of all Pastorals, consists in that Simplicity of Manners the Poet is to imitate. *Tityrus's* Answer to *Melibæus* v. 20. is an Instance of this Simplicity. The Question was, Who is the God from whom you derive

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derive your Happiness? *Tityrus*, agreeable to the Loquacity of Countrymen, who have no Regulation of their Thoughts, but what results from the Impulse of Nature, gives an Account of *Rome*. This Simplicity is to be supported by rural Scenes, Songs and Musick, Omens of Birds, Comparisons, and all such Ideas as, we observe, are common to a Pastoral Life.

THE Commentators are divided in the Allegory of the second Eclogue. By *Corydon*, says *Servius*, is meant *Virgil*, by *Alexis Caesar*. *Ludovicus Vives* makes *Corydon* *Virgil*, and *Alexis Cornelius Gallus* the Poet, much admir'd by *Virgil*. There are other Interpretations, but injurious to the Poet's Character. Without any Allegory, this Eclogue is a Description of the Cares of Love and its Effects, of the Uncertainty of Beauty, and contains such Arguments as Lovers use to gain each other's Affections. In the Beginning of this Pastoral, the Poet very tenderly describes the Vehemency of the Shepherd's Love, who is tormented with his Passion, whilst every thing, but himself, enjoy'd Ease. After this he enumerates what he thought most the Objects of Love, Abundance of Cattle, Plenty of Milk, Skill in Musick, and the Merit of his Beauty. This is a lively Picture of all Per-

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sons in a low Part of Life. All their Pleasure consists in the Thoughts and Value of what they have, and in the Pride they take to discover their Wealth to others.

THE third Eclogue may be divided into two Parts. The first Part contains the common Railleries Shepherds use one among another. The second is a Tryal in Musick and Poetry. 'Tis of the Dramatic Kind; for the Poet does not speak in this Pastoral. *V.* 26. is a remarkable Satire upon bad Musick, and in *v.* 33, 34. we have the Picture of a severe Step-mother and a jealous Father, who fear every Hour lest their Flock should be diminish'd for want of good Care. This makes them count their Stock twice a Day. *V.* 40. We have an agreeable Picture of rustic Simplicity. *Menalcas* mentions one of the Persons engrav'd in his Cup, but forgets the other's Name. The Beauty of the Song consists in the Variety of the Transitions. *V.* 64. *Galatea*, who pelts her Lover with an Apple, flies and desires first to be discovered in her Flight. The throwing of the Apple, says *Scaliger*, expresses the Wantonness of *Galatea*, her Flight the Virgin, and her Desire to be seen the Female Disposition. The Contrast of the two Lovers *Galatea* and *Amyntas*, the one as coy as the other fond, is what heightens the Beauty of this and all
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Kind of Poetry. *V. 90.* is a very severe Satire upon the bad Poet *Mævius*.

THE fourth Eclogue is a most beautiful Panegyric on the Birth of *Pollio's* Son. *Ludovicus Vives* applies this Eclogue to our Saviour's Birth. As *Virgil*, says he, had read in the *Sybilline* Oracles a wonderful Infant should be born about that Time, he applied this to the Consul's Son. *Vossius* makes it appear the *Sibylline* Oracles, now extant, are supposititious; and that if there be any thing in these Oracles of the antient *Sybilline* Oracles, 'tis miserably interpolated by Additions and Alterations, particularly in those Mysteries, which convey to us a clearer Knowledge of our Religion and Gospel History than what we have in any of the Prophets. There are many Things in this Eclogue very sublime, as the Description of the Harmony of Nature at the Birth of the Infant, and the Destruction of Sin, *v. 13.* which *Vives* applies to original Sin, the Divinity of the Child, *v. 15.* and the Resignation of the Father's Power, *v. 17.*

IN the fifth Eclogue two Shepherds are introduc'd who delight and commend each other in their Songs, and lament the Death of *Daphnis*, by which some understand that of *Julius Cæsar*, others the Death of some young Shepherd, which seems most natural;

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because *Daphnis* is described as a Youth, which is not agreeable to *Julius Cæsar's* Age, when murder'd. *Ludovicus Vives* applies this Eclogue to the Death and Ascension of our Saviour, taken from the *Sybilline* Oracles. *Mopsus's* Lamentation of *Daphnis* has all the Tenderness Poetry can have. The Nymphs are first wounded with Sorrow. The Woods and Rivers join in the Lamentation; whilst the Mother embraces her departed Son, and complains of the cruel Stars and Gods, that snatch'd him from her. The very Flocks pine for Grief, and forget to feed; nay, the Lions, Mountains and Woods mourn the Loss of the Youth. The Ideas of this Pastoral are wonderfully beautiful, because judiciously taken from the Scene of the Poetry. We are lamenting in the midst of Rivers, Woods, Flocks and Flowers, proper Scenes of Grief, where the Mind is apt to indulge Sorrow. The Exaltation is sublime. *Daphnis*, advanc'd to the Height of Glory, looks down upon the inferior World, and blesses the Earth with Harmony and Peace.

THE sixth Eclogue will be consider'd in my Answer to *Fontenelle's* Objections.

THE seventh Eclogue, for the most part, is taken from *Theocritus*, and is purely Pastoral.

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storal. *Ludovicus Vives* applies this Eclogue to the Contention of two Poets, meant by *Corydon* and *Thyrsis*, one of which he took to be either *Gallus*, *Varus* or *Afinius*, whom *Virgil* commends. This Pastoral entertains us with all the Scenes of rural Pleasures, with Trees ecchoing with the Musick of Birds, with Flocks and Meadows, humming Bees, green Ivy, marble Statues, Gardens, fragrant Herbs, mossy Fountains, budding Vines and rapid Streams, with Rivers, Vineyards, Myrtles, Laurels, and many other rural Scenes. The Beauty of this Pastoral consists in the Contrast of the Shepherds Songs. *Corydon*, says *Vives*, begins his Song in a pious manner, *Thyrsis* with Fury. *Corydon* invokes the Goddess of Chastity, *Thyrsis* the God of Impurity. *Corydon* makes most kind Vows, *Thyrsis* curses. *Corydon* sings of pleasant Things, *Thyrsis* of sad.

IN the Beginning of the Pharmaceutria or eighth Eclogue the Poet declares his Desire of singing *Augustus's* or *Pollio's* Praise. This Eclogue may be divided into two Parts. The first Part is taken from *Theocritus's* third Idyllium. The second Part from the second Idyllium. The first Part contains the Lamentation of *Damon*; because his Rival was preferr'd before him,

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Damon's Contempt of his Rival, and his severe Reflection on the preposterous Love of *Nisa*, the Recital of his own Merits in the Musick of his Pipe, the Possession of his Flocks and the Amiability of his Person, with his heavy Complaint of the cruel God of Love, is very natural. In the second Part of this Bucolic a Sorceress endeavours by Enchantment to bring *Daphnis* to her Love.

IN the ninth Eclogue the Poet laments the miserable Effects of War, in the Loss of our Property, and the unhappy State of the *Muses*, in the midst of these military Tumults. After this, the Poet insinuates himself into the Favour of *Varus* and *Cinna*, by confessing he had as yet sung nothing worthy of their Approbation. The Invitation to *Galatea* v. 39. which *Vives* takes as an Address to *Augustus* to return to *Italy* from his Sea-War, sets forth, in a most beautiful manner, the Pleasures of the Land in Opposition to the Sea, as the Perpetuity of the Spring, Rivers crown'd with Variety of Flowers, the silver Poplars hovering over the Grotes, and the curling Vines spreading their Shades.

THE tenth Eclogue is interpreted by some as compos'd to comfort *Gallus* for the
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Loss of his beloved *Cytheris*, who followed *Mark Anthony* to *Gaul*. There are many tender Sentiments in this Pastoral. The Poet has well describ'd the Inconstancy of the Lover in the sudden Change of *Gallus's* Resolutions, who is immediately displeased with all the Resolves he was just now so fond of. *Ludovicus Vives* thought this Pastoral to be an Elegy on the Death of *Gallus*, who kill'd himself, because he was accused for acting contrary to *Cæsar's* Will.

VIRGIL is remarkable for his Pastoral Scenes, and exceeds *Theocritus* in the Variety of his Subjects, in the Skill of his Subject-matter, and in the Character of his Style. *Theocritus*, says *Servius*, is everywhere simple; but *Virgil* was here and there oblig'd to use figurative Diction, and for the most part has artfully inserted Figures in those Verses *Theocritus* has express'd in a simple manner. *Fontenelle* has not been afraid to attack this Author. He corrects the Plan of the Subject in the Eclogue of *Pollio's* Son; for, says he, *Virgil* might have flatter'd *Pollio* more agreeably in this Eclogue; but 'tis reasonable to suppose *Virgil* was better acquainted with *Pollio* than *Monfieur de Fontenelle*, and that *Pollio* was more a *Roman* than to have any Relish for

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modern Flattery. Says *Fontenelle*, *Virgil's* Head was full of the Fumes of a Carouse when he wrote his *Silenus*, and this Eclogue he calls a Medley. Had *Fontenelle's* Judgment been as great as his Wit, he wou'd have never said this of *Virgil*, which nobody, but himself, ever offer'd to say. The Eclogue of *Silenus* is a most exquisite Piece of philosophical Poetry. The Description of the Formation of the World is partly *Mosaical*, and partly according to the Philosophy of the Ancients. The gathering together of the Waters, and the appearing of the dry Land, with the Formation of the Sun, as the Author to the Preface of *Virgil's* Pastorals english'd by *Dryden* observes, is in the *Mosaical* Order. The making the four Elements the Principles of all Things, is agreeable to the natural Philosophy of the Ancients. The making honest *Silenus*, as *Fontenelle* styles him, deliver these philosophical Truths, is agreeable to the Opinion of the Ancients, who esteem'd the *Sileni* as experienc'd in all Knowledge; for the *Sileni*, according to the Etymologist, were aged Satyrs. 'Tis no difficult Matter to ridicule the sublimest Subjects. *Fontenelle* had a good Talent of Wit, but has very unhappily abus'd it in these Criticisms. The other *Latin* Authors of Eclogues, mention'd by *Vopiscus*, are

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M. Aurelius Olympus Nemefianus a *Carthaginian*, who left four Eclogues; and *T. Calpurnius* a *Sicilian*, who sent seven Eclogues to *Aurelius*. They both liv'd in the Times of the Emperor *Carus*, and his Sons *Carinus* and *Numelianus*. *Fontenelle* was so kind to *Calpurnius*, as to prefer him to *Virgil* on a Subject of the same Nature with that of *Virgil's Pollio*; but this Preference is only with regard to the Design of the Fable, and not the Stile. How true this is, I leave others to judge, who have the Opportunity of reading *Calpurnius*, which is what I never had.

EPIC POETRY.

EPIC has the Pre-eminence of all other Poetry for its Universality of Matter and Majesty of Verse. The Antiquity of the Verse is prov'd from the Inscription of the Tripods, in the Temple of *Apollo*, at *Thebes* in *Boeotia*. This Tripod was dedicated by *Amphitryo* an Age, or little more, as *Vossius* computes it, after the Times of *Joshua*. The first Author of the Epopœia is unknown; but all agree *Homer* and *Virgil* are the most excellent in this Kind of Poetry,

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HOMER's native Country, and the precise Time he liv'd in, does not certainly appear. *Aulus Gellius* makes *Homer* and *Hesiod* nearly cotemporary, and to have liv'd, according to *Cassius's* Annals, more than 140 Years after the *Trojan War*, about 160 Years before *Rome* was built, according to *Cornelius Nepos's* Chronicle. Some think *Hesiod* was 100 Years younger than *Homer*. *Suidas* informs us, it was the Opinion of some *Hesiod* was older than *Homer*; of others, that he was cotemporary, and liv'd 32 Years before the first Olympiad. *Eratosthenes* makes him live 100 Years after the *Trojan Captivity*; *Philochorus* in the Times of the *Ionian Migration*, under the Magistracy of *Archippus*, 180 Years after *Troy* was taken; *Apollodorus* the *Athenian* 260 Years after the Destruction of *Troy*. *Vossius* thought, he was not much mistaken who made *Homer* live in the Beginning of the Olympiads, or a little after in the Times of *Romulus*. There is a great Variety of Opinions concerning the Place of his Birth. His Poems, as we learn from *Plutarch* in the Life of *Lycurgus*, were brought out of *Asia* into *Greece* by *Lycurgus*; and *Ælian* informs us, they were carried about *Greece*, not as we now have them, but as certain separate Songs. *Pisistratus* first order'd these

these Books, and bound them together; from whence they had the Term of *Homer's Rhapsody*. *Suidas* thought the *Iliad* was not such a connected Poem as we now have it. *Rapin* makes *Ælian* of the same Opinion; but *Dr. Clarke* has observ'd, *Rapin* misunderstood *Ælian's* Words; and nothing is more apparent than the Design of the Poet in this Poem, where all things are connected with so much Art and Ingenuity, as evidently manifest its intended Unity.

TH O' this Poem is entitled the *Iliad*, yet it has a View but to one Action, the Anger of *Achilles*. This Action commenc'd in the 10th Year of the *Trojan War*, and that in the Spring, as *Dr. Clarke* observes upon the 425th Verse. The Oecasion of this Action was as follows: *Chryses*, *Apollo's* Priest, came to redeem his Daughter from Captivity. *Agamemnon*, who had his Daughter, refus'd to let the Captive be ransom'd, and dismiss'd the Father with Menaces. *Chryses* supplicates *Apollo* for Vengeance. His Prayers are heard, and the *Greeks* are punish'd with a heavy Plague. *Achilles* summons a Council. *Plutarch* observes *Achilles* was a proper Person to convene this Council concerning the Plague, because he had been bred up by *Chiron* to the Study of Physic. *Calchas* the Priest, protected

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protected by *Achilles*, declares the Cause of the Plague was the Anger of *Apollo*, and that there was no other Means of pacifying the God, but the Restitution of *Chryses's* Daughter. This raises *Agamemnon's* Indignation against *Calchas*, and by way of Reprisal demands *Briseis* from *Achilles*. This incensed *Achilles*, and this Resentment with its Effects is the Plan of the Poem. The Beginning of the Poem to this Quarrel is related by way of Episode; for these Circumstances were necessary to be known. The first Effect of this Anger is *Achilles's* Separation from the Allies, and *Thetis's* Petition to *Jupiter* to make the *Trojans* victorious, that *Agamemnon* might be sensible how much he was in the Wrong in offending *Achilles*. This is the Fable of the first Book; and though this Fable is but of one Action, yet 'tis of such an Action, as contains many Parts so connected together, as to form a Result of one Action. The great Art of the Poet, in beautifying and enobling this Action, deserves our Attention. In the Beginning of this Poem the Poet does not enter on the first Transactions, of which his Subject is a Part; because the Measures are then in a more languid State, but he begins his Poem at the Time when the Action is greatest and nearest its full State, and relates in other Places the weaker and

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and more remote Parts of the Action in a concise and artificial Manner: And, to prepare the Mind of the Reader, he begins with an Exordium, and, to strengthen his Narrations, and render them more divine and powerful, he makes a Goddess relate the whole.

THE next great Art of the Poet in the Beginning of this Poem, is his Manner of narrative Imitation. He has no sooner opened his Poem, but he leaves his own Person and assumes that of *Chryses*, by making him harangue; for the Poet is to say little himself, because in this, says *Aristotle*, there is no Imitation. The Beauty of this Speech cannot be too much admir'd. *Chryses* first addresses the Generals and all the *Greeks* in a humble and benevolent Manner, and implores the Gods, that they might obtain the End of their Arms, and afterwards return with Safety to their Country; but, to enjoy this Blessing, he supplicates the Release of his Daughter, and endeavours to procure this Favour by the Presents he brings, by the Power of the God in whose Name his Supplications are made, and by the terrible Effects they must expect from the injured Deity, if his Request is not answer'd, and all in five Lines. After this the Poet presents us with two
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lively Pictures of Passion in the Person of *Agamemnon* and *Achilles*. *Agamemnon* is painted looking on his Enemy with Fire sparkling in his Eyes, faltering in his Language, and repeating the same Thing thrice. *Achilles* is stern in his Looks, refractory to his Superiors, abusive in his Language, abrupt in Terms, forgetful of the Public, nay opposing himself to be reveng'd on the Enemy. *Nestor*, venerable in his Age, rises hastily in the Council to stop the Division. His Words drop from his Lips sweeter than Honey. He declares without any Preamble the Effects of these Divisions, should the Enemy know it. The Public was his great Concern. He endeavours to persuade the Chiefs, from Experience and Age, to submit to his Counsel. He bids *Agamemnon* not to insist on *Achilles's* Prize, and *Achilles* not to contend with his superior in Power. In *Nestor's* Character we have the natural Infirmities of old Age, in his Loquacity and Ostentation. In the 528th Verse we have the noble Description of *Jupiter*, which, *Phidias* said, was the Archetype of his olympic *Jupiter*. 'Tis observed, this Book has no Simile or Comparison. This, says *Madam Dacier*, proves, *Homer* thought the Beginning of an Epic Poem could not be too simple. *Virgil's* Conduct is otherwise in the *Æneid*.

IN the 2d Book *Jupiter* sends a delusive Dream to *Agamemnon* to draw the *Greeks* out to Battel, that *Achilles*, according to *Thetis's* Petition, might be honour'd in their Defeat. This Dream, as *Eustathius* remarks, perches upon the Head, intimating that Part to be the Seat of the Soul. 'Tis circumfused to express the total Possession of the Senses, Fancy has during our Sleep. It takes the Figure of the Person dearest to *Agamemnon*; because whatever we think of most when awake, is the common Object of our Dreams. Dr. *Clark* understood this Dream as a poetical Fiction, intimating *Agamemnon's* Vanity and Self-flattery, in that he imagined he could take *Troy* without the Help of *Achilles*. *Agamemnon's* Harangue to the *Greeks* after this Dream is artfully compos'd. The Scope of this Harangue was not to persuade the *Greeks* to return to *Greece*, which at first View seems to be the Scope, but rather to excite them to Battel; because what is said to persuade them to return, is immediately weaken'd by stronger Arguments, artfully inserted to urge their Stay. *Ulysses's* Harangue to the Populace and Officers, to stop the Preparation they were making to return Home, is as artful. When *Ulysses* speaks to the common Soldiers, he blames the

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the Officers; when he speaks to the Officers, he blames the common Soldiers. This, says Madam *Dacier*, is a proper Method of delivering ungrateful Truths without Offences. *V.* 212. *Thyrsites* is the Picture of one miserably deformed in Mind, as well as Body. This Delineation of the utmost Deformity in the Person of *Thyrsites*, and of the most exquisite Beauty in that of *Nireus* is only once exhibited, and no Mention is ever made of the Persons afterwards. This Picture is admirable and pleases, says *Plutarch*, because of its Likeness; for Imitations, whether the Original be good or bad, please, if like. The Antients justly thought *Homer* gave us Ideas of all Kinds of Poetry, and that, in the Character of *Thyrsites*, we have a perfect Model of Satire, and *Dyonisius Halicarnas.* observes, with Regard to the Conduct of the Poem, *Homer* made use of this Episode, because all the Army was engaged against *Agamemnon* in Behalf of *Achilles*, so that what *Thyrsites* says in Favour of *Achilles* made the Cause ridiculous; because the Person, who pleaded for the Cause, was in himself most ridiculous and odious. Had *Nestor* said what *Thyrsites* did, the Cause had been ruin'd; but *Thyrsites's* Person and Plea were equally esteemed. Says Dr. *Clarke*, this Character of *Thyrsites*, who
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was a meer Coward, is admirably pursued in the vain Glory the Poet paints him in. *Ulysses* answers *Thyrsites*, but does not upbraid him, says *Plutarch*, with the Infirmities of his Body, but for the vitious Qualities of his Mind, his indiscreet Loquacity; and this great Philosopher advises us to observe in reading *Homer*, how the Expressions, importing Praise or Dispraise are applied, from whence it will appear *Homer* had little Regard to the external good Things either of Body or Fortune; and though in the Character of *Nireus* he seems to commend him for his Beauty, in the Scheme of his Oration, by a threefold Repetition of his Name; because, says *Aristotle*, what is eminent ought to be repeated, and what is repeated ought to be eminent; yet, as the Poet makes no Mention of *Nireus* afterward, this, says *Aristotle*, is a Paralogism or fallacious Amplification. *Ulysses's* Speech to *Agamemnon* to stop the Return of the Fleet, abounds with all Kinds of Eloquence, with the mild as well as more vehement Affections, as *Quintilian* has observed. In the Beginning of this Speech *Ulysses* insinuates himself into the Affections of the Auditory, by seemingly falling into their Sentiments. After this he corrects these Sentiments by such Truths as were not to be deliver'd abruptly.

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Nestor harangues next; and, as *Ulysses's* Design, by his Harangue, was to stop the Army hastening to their Fleet, *Nestor's* Design was, after they were stopp'd, to animate them to Battel, as *Dionysius Halicarnas.* remarks upon the Poet's Art. When the Army was marching out to Battel, the Poet most artfully makes five continu'd Comparisons; because, as Madam *Dacier* well observes, the Time that was requir'd to form so great an Army, gave him an Opportunity of making these Comparisons: First he compares the Blaze of their Armour to Fire: Secondly, the Convention of so many thousand Soldiers to Cranes or wild Geese, flocking together. Thirdly, the Number of the Soldiers to the Multitude of Leaves or Flowers: Fourthly, their Ardour and Eagerness to engage to Legions of Flies pursuing their Prey. Fifthly, the Obedience and good Discipline of the Troops to Flocks well regulated by their Shepherd. Thus, says Madam *Dacier*, *Homer* has such a vast and lively Imagination, that all Objects, which present themselves to him, impress their Image with so much Force, that he afterward refunds them with Comparisons equally noble and simple, without forgetting the least Circumstance, that may instruct the Reader, and make him see those Objects as he himself

self sees them; and this is one of the greatest Beauties of Poetry. What we ought to observe here is the Place of the Episodes, which is in the Connection, as the Poet places the Catalogue of Ships, which conclude this Book, and the Duel between *Menelaus* and *Paris*, which makes the third Book, and the Council of the Gods concerning the Destruction of *Troy* in the fourth Book. These Episodes do not destroy the Unity of Action; because they have a Relation to the primary Action. The Fable indeed increases by these Episodes, but not by any foreign Addition; because these are connected and have a Relation to the primary Action. The Art of the Poet in the Episode of the Ships consists in that Variety of ancient History, Genealogies and Descriptions, which are inserted to delight the Reader. Says *Macrobius*, *Homer* among his Names of Cities mentions the Fable of *Thamyris*, v. 595. to relieve the Mind with Variety. This List, says *Madam Dacier*, gives the Fable an Air of Truth. The geographical Series in *Homer* is what all Ages have admir'd. *Virgil*, as *Macrobius* observes, has not follow'd this Order, but breaks off the Series in his Account of Places, remote from each other. These geographical Narrations in *Homer* are very simple, as they ought to

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be, but *Virgil* has adorned these simple Subjects with an incredible Variety of Sentences. *Macrobius* terms *Homer's* Simplicity divine.

THE third Book is an Episode, and contains the Duel between *Menelaus* and *Paris*. Dr. *Clarke* observed the Poet has most beautifully described *Paris* neither valiant enough, nor altogether a Coward, but as conscious of Guilt, marching in the Front, even before *Hector*, with a fierce and swaggering Air, and immediately retreating as soon as his Enemy, whom he had injured, appeared. *Menelaus*, innocent and injured, is painted as bold and eager as a Lion seizing on his Prey. He rejoices at the Combat. These are just Pictures of Guilt and Innocence. In *Hector* we have the Picture of a brave Hero. He fires at the Retreat of *Paris*, and wishes *Paris* had never been born, rather than by his Cowardice he should thus be a Disgrace to his Country. In the Beginning of this Harangue, *Hector* calls his Brother unhappy and most beautiful. Thus Unhappiness often attends Beauty. *Plutarch* observes *Homer* mention'd the Beauty of *Paris* with a Term of Disgrace annexed to it, signifying that a Person, who had no greater Excellency than that of Beauty to recommend him, ought

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to be mention'd with Contempt and Ignominy. *Helena's* Behaviour, when inform'd of the Truce and Duel between *Menelaus* and *Paris*, is very natural. The Poet gives her at this Juncture, Affections for her former Husband, and makes her melt into penitential Tears: But, when she appeared on the Walls of *Troy* to see the Combat, where *Priamus* and his aged Counsellors were convened, how does the Poet amplify her Beauty! He makes these venerable Sages struck with her Charms. What Beauty, says *Quintilian*, must this be thought to be? This is not *Paris's* Admiration, nor of any Youth, nor of the common People, but the Admiration of *Priamus's* wife and aged Counsellors; even the King himself, exhausted with ten Years War, after the Loss of so many Children, and in the Midst of the greatest Danger, and who should abominate and hate that Face, which was the sole Cause so many Tears were shed, hears this Encomium, calls her Daughter, makes her sit down by him, excuses her, and denies she was the Cause of his Misfortunes; And yet how does the Poet keep the Decorum of these Counsellors! As beautiful as she is, say they, let her return to prevent ours and our Childrens Ruin. When *Helena* answers *Priamus's* Interrogatories concerning the Gre-

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cian Chiefs, which is the most beautiful Part of this Episode, and is a prodigious Instance of the Poet's exquisite Art in beautifying his Poem with curious Variety, the Poet makes her weep bitterly and repent she ever left her Country and Relations. How natural is this! In the Harangues of *Menelaus* and *Ulysses* we have the different Characters of the low and sublime Stile. *Menelaus*, says *Antenor*, harangu'd in a close Stile. His Terms are concise. *Ulysses* speaks in a sublime and ample Manner. His Discourses are compared, in their Impetuosity and Copiousness of Diction, to the Violence of Winter-Torrents swelling from the sudden melting of the Snow; and, in the first Book, we have the Character of the middle Stile in *Nestor's* Harangues. His Words flow from his Mouth sweeter than Honey. When *Ulysses* rose to speak, he fix'd his Eyes on the Ground and stood motionless; for the Auditor, says *Quintilian*, is wonderfully delighted with the Concern of the Orator, and this *Homer* prescribes in *Ulysses's* Behaviour, before he poured out that Torrent of Eloquence. The Poet, v. 259. represents *Priamus* shivering, when he heard *Paris* was to fight with *Menelaus*. This was natural, says *Dr. Clarke*, first from a fatherly Affection; Secondly, from the Concern of his Kingdom,

Kingdom, which lay at Stake. When these two Heroes engage, says *Spondanus*, the Poet makes *Menelaus*, conscious of his just Cause, petition *Jupiter* for Success, but *Paris*, conscious of his Guilt, does not supplicate the Gods. *Plutarch* interprets the Conclusion of this Book, as a Satire on *Paris's* Incontinency.

IN the fourth Book, *Minerva* is sent to break the Peace between the *Trojans* and *Grecians*. By *Minerva*, says the Scholiast, is meant *Pandarus's* Reasoning with himself; for according to *Aristotle*, all the *Lycaons* were perfidious; and *Plutarch* interprets this Maxim of *Homer*, that there is nothing done or perfected, but God is the Cause; not, says *Plutarch*, that *Homer* thought God made Use of all Men for all Things, but of every Man according to his Ability, whether of Art or Nature. Thus, when *Minerva* would persuade the *Greeks* to enterprize any Action, she brings *Ulysses* on the Stage. When she designs to break a Truce, *Pandarus* is for her Purpose. When the *Trojans* are to be routed, *Diomedes* is employ'd. *Diomedes* was valiant, *Pandarus* a good Archer, and *Ulysses* eloquent. *Pandarus* is here the Picture of a covetous Man, who is influenced by dishonourable Views of self-interest. *Plutarch's*

Judgment upon *Homer* is very just. *Homer*, says *Plutarch*, very judiciously concludes his Narrations, by adding some Sentence, declarative of his Judgment. Thus, when he speaks of *Pandarus's* shooting at *Mene-laus*, these Words prevailed on foolish *Pandarus*; and 'tis partly from this Book this Philosopher instructs us how we ought to inform Youth of good and bad Manners, which the Poet has here represented in the Answers and Silences to *Agamemnon*, as he was animating his Army. Brave *Diomedes*, out of Reverence to kingly Power, is silent when *Agamemnon* reproached him; but *Sthenelus*, a Person of small Note, gives him the Lie. *Agamemnon* takes no Notice of *Sthenelus*, but, when he perceived *Ulysses* was offended at his Discourse, he took Care to answer; for, says this Philosopher, to apologize to every one, would have been too servile and not suitable to the Dignity of a Prince, and to neglect all alike, would have been an Act of Insolence and Imprudence. *Diomedes*, in the Heat of Battel, was silent, but, after the Battel was over, he was more free with *Agamemnon*. *Plutarch*, in his Treatise of Self-Praise, partly apologizes for *Sthenelus's* Answer to *Agamemnon*, wherein he makes *Diomedes* and himself superior to their Ancestors. *Sthenelus*, says *Plutarch*, is not
much

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much to be condemned for what he says; because he patroniz'd his abused Friend, so that the Cause excused the Freedom of Speech, which otherwise seemed to have something of the Glorioso. When the *Grecians* and *Trojans* were just about to engage, the Poet makes the *Trojans* enter into Battel with Outcries, but the *Grecians* follow their Leader in Silence. The Awe they stood in to their Leader, says *Plutarch*, is an Instance of both their Obedience and Courage. The Battel begins with Terror, Flight and Discord. The Description of Discord is most Sublime, and this first Battel, says Mr. *Pope*, is raised by one Circumstance above another, till all is involved in Horror and Tumult.

THE fifth Book is a Continuation of the Battels, and though the Poet has vastly extended this Subject, yet the Actions are always varied by Diversity of Persons, Wounds and Death, by Harangues, by Variety of Comparisons, theological Learning, mechanical Skill, beautiful Allegories, by pathetic Circumstances, by Machines of the Gods, by the Characters of his Heroes and Customs of Nations. *Spondanus* observes upon the Beginning of this Book, and that from *Plutarch*, *Homer* makes nothing compleated without the efficient Cause of
the

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the Gods. Thus *Minerva* is made to animate *Diomedes* throughout this Book, and nothing is greater than *Diomedes's* Character, unless that of the principal Hero. When *Diomedes* sees *Hector* and *Mars* himself in open Arms against him, he had not retired, but in Obedience to *Minerva*, and then retires with his Face to the Enemy; but, as soon as she permits him to engage with the God, he conquers and sends *Mars* groaning to Heaven. V. 733. the Poet describes *Pallas* arraying herself in the Arms of *Jupiter*, which, *Eustatbius* observes, is nothing else but the Wisdom of the Almighty. The Sublimity of this Description is a surprise to human Understanding. The Poet arms the Goddess with all the Terrors of War. The Grandeur of the Verse, and the Majesty of the Ideas, must work Emotions of Terror in every one who reads them. We are to observe, with the Critics, how the Poet frequently takes occasion to raise the Character of *Achilles*. Thus, V. 788-9. the Poet tells us, as long as *Achilles* was in Battel, the *Trojans* did not dare to venture out of the Gates. This Absence of *Achilles* is the Foundation of *Homer's* Battels.

THE sixth Book is a Continuation of the Battels between the *Greeks* and *Trojans*,
with-

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without any Assistance on either Side from the Gods. *Homer*, says *Madam Dacier*, removes the Gods from Battel, that the Reader may not be tir'd by too long a Fable, and that something natural may succeed by making his Heroes act of themselves. *Spondanus* observes the Poet makes his *Greeks* always victorious in the Absence of the Gods. V. 12. the Poet gives us a lovely Character of generous Hospitality in the Person of *Axylus*. *Hector's* leaving the Battel by *Helenus's* Command is the Foundation of the finest Episode in the *Iliad*. The Discourse of *Diomedes* and *Glaucus* is artfully timed, when *Hector* had left the Army. This Episode, *Eustathius* judiciously observes, interrupts the Violence of the Battels, gives the Reader Relaxation by making him pass from Trouble and Disorder to the Tranquility and Security of historical Narrations, and by entertaining the Reader with Fables, beautiful Allegories, Histories, Genealogies, Sentiments, ancient Manners, and with several such Graces, as diversify the Poem, and instruct the Reader. V. 395. begins the Interview between *Andromache* and *Hector*. Nothing can be more moving than this Episode. In *Andromache* the Poet has exquisitely described the tender Affections of a loving Wife, under the dismal Apprehensions of losing her Husband.

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Husband, who was all the Comfort she had in Life. In *Hector* we have the Character of a generous Hero, who thought not of his own Concerns, till he had served the Public; and, though he was persuaded all his Efforts would at last prove ineffectual in the Defence of *Troy*, yet he was resolved to die for his Country. In *Astyanax* we have the natural Picture of an Infant, who is described by the Poet as making an Outcry, falling back into the Nurse's Bosom, terrified with the Nodding of *Hector's* Plume, and the glittering of his Helmet. This made the Father and Mother smile. *Hector* is the Image of a tender Parent. He takes off his Helmet, embraces his Child, dances him in his Arms, prays to the Gods for Blessings, then delivers him into his Mother's Hands, who receives him with Smiles and Tears: With Smiles, for her Love to *Astyanax*: With Tears, for the Grief of parting with her Husband. What more natural? What more affecting?

IN the seventh Book *Hector* challenges the Stoutest of the *Greeks* to a single Combat. The Machine of the two Deities in the Beginning of this Book, says *Eustathius*, is allegorical. By *Minerva* is understood the Prudence of the *Greeks*, by *Apollo* Destiny, *i. e.* the Wisdom of the *Greeks* had

had now conquer'd *Troy*, had not Destiny opposed. *Menelaus* accepts of *Hector's* Challenge, but is dissuaded from it by *Agamemnon*. This, says *Madam Dacier*, ought to shock the modern Boasters, who are more fool-hardy than brave, and nothing but Pride prevents them from seeing their Weakness. *Nestor* harangues the *Greeks* to animate them to the Challenge, and this Harangue, says *Dr. Clarke*, is very agreeable to *Nestor's* Age. He commends himself, repeats these Commendations, and makes a long Oration with a Parenthesis of twelve Lines. The prompt Rising of the several Heroes to fight, after this Harangue, is very beautiful. It displays the Bravery of the Heroes, as well as the Force of Eloquence. V. 208. the Poet, as *Dr. Clarke* observes, describes *Ajax* rushing into the Combat, with a stern Aspect, large Strides, and in such ample and swelling Diction, as impresses the Action upon the Imagination with the greatest Beauty; and, when *Ajax* marched out to Battel, the *Greeks* rejoyce, the *Trojans* tremble, and *Hector* himself felt a Throbbing at his Heart. Who, says *Plutarch*, wonders at this Difference, when the Heart of him, who was to run the Risque of the Combat, only beats inwardly, but the Bodies of the Spectators tremble and shake out of Kindness for their King?

The

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The Night parted the Combat, and the Heralds interposed; but *Ajax* required *Hector* should first propose the Cessation.

HOMER, says *Madam Dacier*, was perfectly instructed in what we term Point of Honour. As *Hector* was the Aggressor, it was but decent he should offer the Proposal. In the Interval of this Cessation, the *Greeks* by *Nestor's* Advice, make Entrenchments and erect Fortifications. This, says *Mr. Pope*, gives no little Advantage to the Poem, in changing the Scene and Accidents of the Battel.

IN the eighth Book *Jupiter* makes the *Trojans* victorious. The Design of this Book was to set forth the Superiority of *Jupiter* over the rest of the Gods, who are commanded by *Jupiter*, under rigorous Penalties, to succour neither *Greeks* nor *Trojans*. V. 58. The Description of the *Trojan* Army marching out to Battel, is very sublime. To raise the Majesty of *Jupiter* above the rest of the Gods, the Poet does not bring him into Battel, as he brings the other Gods, but places him on Mount *Ida*, from whence he darts his Lightning and Thunder, and confounds the *Greeks*. In this Confusion *Nestor* was in great Danger. *Diomedes* comes to his Relief, and
calls

calls upon *Ulysses* to help his Brother Statesman, but *Ulysses* would not turn. Mr. *Pope* very ingeniously Queries, whether *Ulysses* did not drop *Nestor*, as one great Minister would do another. V. 169. The Character of *Diomedes* is very grand. Though he was sensible *Jupiter* assisted the *Trojans* with his omnipotent Power, and beheld the very Thunder at his Horses Feet, with the Lightning flashing in his Face, yet his Courage put him upon withstanding the Enemy, and nothing but a triple Discharge of *Jupiter's* Thunder could stop his threefold Attempts to attack the Enemy.

IN the ninth and tenth Books the Poet changes the Scene of Action from Day to Night, and this Night includes all that *Homer* relates in the two following Books. This Book, says *Eustathius*, is full of Action, and contains the Strength of Eloquence in the judicial Way, and is a manifest Instance of the Poet's great Skill in the Art of Politics. *Agamemnon*, in this Book, despairing of Safety, advises the *Greeks* to return Home, and that in the same Terms he used in the second Book. *Diomedes* harangues next, and reflects upon the Counsel and Courage of the Generals, and animates the Army to wait for the fatal Destruction

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Destruction of *Troy*. *Nestor* seconds this Harangue, and commends, as *Dionysius* observes, what *Diomedes* had said, but declares he had not hit the Point fully, which he imputes to his Youth. The main Drift of *Nestor's* Harangue was to dispose *Agamemnon* to satisfy *Achilles*; but, lest *Agamemnon* should suffer in his Condescension before the young Officers, he proposed a Council of Elders should be summon'd, and in the second Harangue, when the Officers only were present, *Nestor* openly declares they must have Recourse to *Achilles*. *Agamemnon* submits to *Nestor's* Advice, and immediately mentioned the Presents he designed to make to *Achilles*; and the immense Presents, offered by *Agamemnon* to reconcile *Achilles* to the publick Cause, is an Instance, says *Madam Dacier*, this Hero's Resentment was stronger than all his other Passions. When *Ulysses*, as an Ambassador, had address'd himself to *Achilles* with all the Art and Oratory imaginable, *Achilles* answers him in a very plain and simple Manner; and *Plato* observes, that the 308th and 313th Verses of this Book contained the true Character of *Ulysses*. *Phœnix* harangues next with Tears in his Eyes, and reminds *Achilles* for what End his Father had sent him to *Troy*. The Art of this Speech, says *Dionysius*, consists in *Phœnix's* seeming

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made his Passion cool by Degrees; for how unnatural would it have been, had the Hero instantly passed, from Extremity of Passion, to a Calmness of Temper?

THE 10th Book contains the Transactions of the third Watch of the Night. In the Beginning the Poet describes the Vigilancy and great Concern of the General for the Preservation of his Army. *Diomedes* and *Ulysses* are sent as Spies into the Enemies Camp, and return victorious. In this Expedition *Ulysses*, says *Eustathius*, is armed with a Bow and Arrows to wound the Enemy at a Distance; *Diomedes* with an Helmet of Leather, that the Glittering of it might not betray him.

IN the 11th Book, Discord gives the Signal of Battel with a blazing Torch in her Hand. The Poet, to raise the Attention of the Reader, gives a pompous Description of *Agamemnon's* Armour; and the Reason why this Description was reserv'd for this Book, was, because, says *Madam Dacier*, this was *Agamemnon's* Day of Exploit; for, in the two preceding Battels, he did not act the principal Part. This Battel, says *Mr. Pope*, is ushered in with wonderful Sublimity. *Juno* and *Minerva* thunder over the Field, and *Jupiter* rains down

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down Drops of Blood. *Hector* is describ'd, as shining in Arms like Flames of Fire. The Gods are removed from the Battel, and are no sooner gone, but the Courage of the *Greeks* prevails, says *Eustathius*, even against the Determination of *Jupiter*. *Agamemnon* is now victorious, and drives the *Trojans* even to the Walls of *Troy*; and the Poet, to win the Attention of the Reader, makes an Apostrophe to the Nine to relate the Action of *Agamemnon*. By this Apostrophe, says *Eustathius*, the Imagination of the Reader is so filled, that he seems not only to be present, but active in the Scene, to which the Art of the Poet transports him. The Narrative of the Battels is diversified with historical Narrations, with various Postures of the Warriors fighting and falling. *Agamemnon* is wounded, but ceased not from the Battel. This raises the Character of the Hero. At last, when *Agamemnon* was carried from the Field, *Hector* animates the *Trojans*, and gives a new Scene of Action; and, to make the Action more surprizing and wonderful, the Poet makes another Invocation of the Muse to relate what *Hector* atchieves. The Comparison of *Hector* rushing to the Battel, like a Whirlwind bursting from the Clouds, is very magnificent. In the midst of this Havock, *Ulysses* calls for *Diomedes*.

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There is something, says Mr. *Pope*, instructive in the most seeming common Passages of *Homer*. Here we are taught Valour should always be under the Guidance of Wisdom. After this, *Jupiter* balances the Battel, and gives a new Scene of War, till *Paris* treacherously wounds *Diomedes*. *Diomedes*'s Contempt of this Wound, and the Person of *Paris*, is very heroical. *Homer*, says Madam *Dacier*, well knew how to paint the Valour of a Hero, and the Baseness of a Coward. *Paris* did not shoot at *Diomedes*, till he was hid behind a Tomb, and yet he boasts of this Action as a worthy Exploit. *Ulysses* is now in Danger. This gives another beautiful Scene. *Menelaus* calls *Ajax* to his Relief. *Ajax*, says Madam *Dacier*, is no Orator. He makes no Answer to *Menelaus*, but comes immediately to his Relief. He is readier, says Mr. *Pope*, to act than speak; and when he speaks in other Parts of the Poem, 'tis like a Soldier, with a martial Air and with Brevity.

V. 531. The Description of *Hector*'s passing from the right Wing to relieve the left is very beautiful. " He clapp'd his Whip,
 " through *Greeks* and *Trojans* swift the
 " Horses flew, treading on Shields, and
 " Bodies of the Dead: Beneath the Axle
 " and the Chariot round was stained with
 " Gore, dash'd from the Trampling of
 " the

"the Horses Hoofs." *Ajax* is now dismayed. *Homer's* Address, says *Mr. Pope*, to bring off *Ajax* with Decency, is admirable: He makes *Hector* afraid to approach him: He brings down *Jupiter* to terrify him: He retreats not from a Mortal, but a God. In his Retreat, says *Madam Dacier*, he preserves one Army, and repulses another. The *Greeks* are now all in Distress, their General and commanding Officers wounded, so that all human Aid was lost, and all Assistance from the Gods forbidden by *Jupiter*. From this Period, says *Eustathius*, the Poem takes a new Turn. This Distress of the *Greeks* occasioned the Assistance of *Patroclus*, and the Death of this Hero made *Achilles* return. It was with great Art the Poet conducted all these Incidents. He lets *Achilles* have the Pleasure of seeing the *Greeks* were no longer able to carry on the War without his Assistance, and upon this depends the great Catastrophe of the Poem. *Achilles* now begins to pity his Country, and sends *Patroclus* to enquire whether *Machaon* was carried off wounded. *Nestor's* Speech to *Patroclus* has been condemned, as too long for the present Circumstances of Affairs. *Madam Dacier* thought *Nestor's* Design was to detain *Patroclus*, till he had seen the

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Defeat of the *Greeks*, that he might intercede with *Achilles* for the *Greeks*. In this Speech, says Mr. *Pope*, *Nestor* expatiates upon his own good Actions, very natural indeed to old Age, but unseasonably in the present Juncture.

IN the 12th Book *Hector* pursues the *Greeks* into their Intrenchments, and endeavours to pass the Ditch. The Episode of the Destruction of the Wall the *Greeks* built is very grand. *Apollo*, says Madam *Dacier*, discharges all the Rivers of *Ida* against the Wall. *Neptune* strikes it with his Trident, *i. e.* shakes it with Earthquakes and the Inundation of the Sea, and *Jupiter* pours down a Deluge of Rain. *Polydamas's* Speech to *Hector*, not to storm the Walls after the Omen appear'd, is artful. Every Expression, says *Eustathius*, is softened; because *Polydamas* was sure this Speech would be disagreeable to *Hector*, who had already stormed the Walls in his Imagination. This makes *Polydamas* express himself, at first, in a different Manner, but concludes with a plain Declaration of his Opinion. *Hector's* Contempt of this Speech is most natural to a Hero, in Pursuit of Victory and Heat of Action. He cares not for the uncertain Flight of Birds. His only Omen was to fight bravely in

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in his Country's Cause. V. 310. *Sarpedon's* Speech to animate his Soldiers is very noble, and founded on this Maxim, that the first in Honour should be the first in Danger. This, says *Madam Dacier*, is Justice, Gratitude and Magnanimity: Justice, in that he scorned to enjoy what he did not merit; Gratitude, in his Endeavours to recompense his Subjects: Magnanimity, in his Contempt of Death, and Endeavours after Glory.

IN the Beginning of the 13th Book we are told, *Jupiter* turned his Eyes from the Battel. This, says *Spondanus*, was to suffer the *Grecians* to recover the Advantages they had lost; for, the *Greeks* were always superior, when the Gods were remov'd from the Battel. Mr. *Pope* says, *Jupiter's* turning away his Eyes was necessary from the Conduct of the Work, as it gives Opportunity to *Neptune* to assist the *Greeks*, and thereby causes all the Adventures of this Book. V. 19. The Poet describes *Neptune*, as he was going to assist the *Greeks*. "Mountains and Forests shook Beneath the
"Footsteps of the immortal God." *Longinus* observes upon this Passage, the Poet has excellently succeeded in painting a God such as he is, without a Mixture of human Affairs. V. 20. is equally sublime. V. 27,

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8-9, are admir'd by the same Critic for their Sublimity. "He drove his Chariot
 "or'e the Waves. On every Side the
 "sporting Whales, arising from the Deep,
 "confess their God," &c. V. 95. *Nep-
 tune* animates the *Grecians* to Battel by the
 strongest Persuasives. V. 641. The Poet
 tells us, "In every Thing but War, there
 "is a Mean: In Sleep and Love, in the
 "sweet Song and in the comely Dance."
 These Words, says Madam *Dacier*, accord-
 ing to *Eustathius*, comprehend a very na-
 tural Sentiment, which perfectly shews the
 wonderful Folly of Man. They are soon
 wearied with the agreeable Things, when
 innocent, but never with the most toilsome
 Things, when unjust and criminal. This
 Book describes the brave Resistance of the
Greeks, the Courage of *Hector* in storming
 their Trenches, and the whole is beautified
 with all those Arts of Poetry, *Homer* never
 fails to give the Reader.

THE Attack of the Intrenchments,
 described in the 12th and 13th Books, hap-
 pen'd whilst *Nestor* and *Machaon* sat at
 Table; nor is there, says Madam *Dacier*,
 the least Improbability in this; for what-
 ever is related in these two Books, might be
 perform'd in less than two Hours. In the
 Beginning of the 14th Book, *Nestor*, solli-
 citous

citous for the *Greeks*, consults with *Agamemnon*, who harangues and makes a Proposal of Flight. The Critics have thought the Intent of this Speech was to sound the Sentiments of the Nobles, or to recommend himself to his Army, by means of his Officers. *Ulysses*, with Indignation, answers this Speech, upbraids the dishonourable Measures, and is for nothing else but conquering or dying. The Result of the Council was, that the General and Head Officers, though wounded, should march out, and animate the Army. *Homer*, says *Madam Dacier*, shews that the Presence of the Generals, though wounded, has a great Influence upon the Army. V. 152. begins the most beautiful Episode of *Juno* and *Jupiter*. *Eustathius* says, the Moral of this Episode is, that Women must be suspected most, when most artful in their Charms. V. 215. Nothing can be more poetical than the Description of *Venus's* Girdle, in which were woven delightful Charms, fond Love and gay Desire, Love's secret Whispers, and such Persuasives, as win the wisest to Compliance; and the following Description is enchanting, says *Madam Dacier*. "The Earth divine
"spread Beds of new born Flowers, the
"dewy Lote, the Violet and Hyacinth in
"yielding Clusters rise beneath the God-
"deff

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“ deſs and the God. Conceal'd they lay
 “ in a bright Cloud of Gold, Ambroſial
 “ Dews deſcend.” After this Epiſode *Homer* paſſes to the Battels. This Variety is agreeable.

IN the 15th Book *Jupiter*, laid aſleep by *Juno's* Artifice, and the Charms of *Venus*, awakes and beholds the *Trojans* driven from their Intrenchments, *Hector* in a Swoon, and *Neptune* at the Head of the *Grecians*. This raiſes his Anger againſt *Juno*, who appeaſes him by her Submiſſion. *Jupiter* ſends *Iris* with Orders, *Neptune* ſhould return from the Battel. *Apollo* reinspires *Hector* with Vigour, and brings him back into the Battel. The *Trojans* are victorious, and endeavour to fire the Enemies Fleet. V. 65. The Poet gives us a Draught of the Cataſtrophe of the Poem. In this the Poet has been condemned for want of Art, particularly by *La Motte*, who wiſhes *Homer* had prepared the Events without making them known before hand; for this is what inflames the Curioſity. Mr. *Pope* has very ingeniouſly compared this Knowledge of the Events in Groſs to the out-lines of a fine Picture, which neceſſarily raiſe in us a great Deſire to ſee it in its finiſh'd Colours. V. 661. *Nector* thus animates the *Greeks*. “ Be brave, 'tis Honour
 “ calls.

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“ calls. Think on your Sons, your Wives,
“ your Fortunes, and your Parents, whether
“ alive or dead. 'Tis in their Names,
“ though absent, I beseech you, to stand
“ with Courage, and not flee thro' Fear.”
This Speech is most beautiful in its Conciseness as well as Topics, it cannot be well shorter, nor it cannot be stronger.

THE sixteenth Book contains the Actions and Death of *Patroclus*, who prevail'd upon *Achilles* to let him assist the *Greeks* with *Achilles's* Troops and Armour, but, pursuing his Victory too far, was at last killed by *Hector*. His Speech to *Achilles*, in the Beginning of this Book, is very moving. He begins with a heavy Groan, and then, in a smooth Manner, addresses himself to *Achilles*, as the Flower of *Greece*. After this, to make the Hero sensible of his Obduracy, he denies his very Pedigree from the Goddess *Thetis*, and upbraids him as sprung from the Ocean, and nursed by Rocks. He tells him, that his Absence from the Battel was owing to some Prediction or Omen, or to his Mother *Thetis*; by which he artfully and satyrically insinuates, *Agamemnon's* Provocation could never tempt him to do what he did. *Achilles's* Answer is a lively Picture of his deep Resentment, which is always in his
Thoughts

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Thoughts and Words. He sends *Patroclus* to assist the *Greeks*, not for the Security of the *Greeks*, but for fear the *Trojans* should burn their Ships. He orders him not to engage with *Hector*. This Injunction was owing to his Concern for *Patroclus*. The Character of *Sarpedon*, Son of *Jupiter*, is very artfully drawn. His Qualities are suitable to his Extract, and his Death answerable to his Life. At his Death he animates *Glaucus* to head the *Lycians*. *Glaucus* was wounded, and therefore supplicates *Apollo* for a miraculous Cure. The Verse, wherein he implores *Apollo* to cure his Wounds, is composed of the swiftest Times; for the Feet are all Anapæsts. The Reading of it gives us an Idea of the Haste he was in to be cured. The Manner of *Patroclus*'s Death is very grand. He does not fall by the Hand of a single Person, nor purely by the Force of human Power; but *Apollo* first encounters him, *Euphorbus* wounds him, and *Hector* is his Death. *Apollo* disarms him, after he had charged three Times, and slew, at every Charge, nine valiant *Trojans*. *Euphorbus* wounds him disarm'd. This open'd the way to *Hector*'s Conquest, which he never had obtained, had he not been assisted by divine and human Power; for, says *Patroclus* when he was dying, he was not afraid to
 en-

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encounter with twenty such as *Hector*, were they without divine Assistance.

THE 17th Book contains the Battel for the Body of *Patroclus*, and the Acts of *Menelaus*. 'Tis a continued Description of a Battel, without any Episode. The Antients have observed, *Homer* never does any thing without Reason : He caused the Arms of *Achilles* to fall into *Hector's* Hands, to equal in some Measure these two Heroes in the Battel they were to engage in. This Book is animated with the strongest Images of Poetry, with the greatest Heat of Action, and beautiful Comparisons.

THE 18th Book contains an Exposition of *Achilles's* Grief for *Patroclus*, and *Thetis's* Comfort to *Achilles*. *Thetis* engages *Achilles* to refrain from the Battel, till she had brought him Armour from *Vulcan*. *Achilles* presents himself in full View near the Intrenchments, which dismayed the *Trojans*, and gave Opportunity for the *Grecians* to carry off *Patroclus's* Body. V. 20. *Antilochus* brings the Message of *Patroclus's* Death. This Speech of *Antilochus*, says *Eustathius*, ought to serve as a Model for the Brevity so dreadful a Piece of News should be delivered in ; for, the Poet comprehends in two Verses, the Death of *Patroclus*,
the

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the Person that killed him, the Contest for his Body, and his Arms in the Possession of the Enemy. *Achilles's* Speeches to *Thetis* are admirable. In the first he laments the Death of *Patroclus*, the Loss of his Arms, and the Infelicity of *Thetis* in his unhappy Birth: Lastly, he concludes with, what was most in his Mind, the Death of *Hector*, and the Revenge of *Patroclus*. In the 2d Speech he despises Life; because he had not the Honour to relieve his dearest Friend. The Loss of his Friend makes him now consider the Nature of Resentment, which leads the Wisest into Excess, and renders them implacable. Revenge, says he, is sweet as Honey to the Taste, and gathers in the Breast, like mantling Smoke. He determines with himself to suppress his Resentment, but resolves, tho' at the Expence of his own Life, to be revenged on *Hector*. *Hercules* is now his Pattern. He chuses a glorious Death rather than Life without Honour. V. 204-5-6. The Poet, in a very sublime Manner, describes his Hero standing upon the Intrenchments without Armour, and shewing himself to the Enemy. " A Cloud of
 " Glory encircled his Head, *Pallas* threw
 " her *Ægis* or'e his manly Shoulders.
 " Thrice he utter'd his Voice aloud upon
 " the Rampire: And thrice the Squadrons
 " con-

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“ confounded gave back.” The Episode of *Thetis*’s going to *Vulcan* is very beautiful. The Goddess finds him at the Forge, contemplating his Work, which was animated by his Art. V. 410. He leaves his Anvil and Instruments, and comes limping to the Goddess; but what will for ever be admired, is the Workmanship of the God in *Achilles*’s Shield, which the Poet beautified with the Sun, Moon and Stars, with the Earth surrounded by the Sea, with many natural Descriptions and Draughts of Diversions, Occupations and Pleasures in Life.

IN the 19th Book, *Thetis* presents the Armour to her Son. *Achilles* is reconciled to *Agamemnon*, who sends him the Presents he had offered the Day before. V. 55. The Beginning of *Achilles*’s Speech to *Agamemnon* is the Moral of the Poem, *i. e.* Nothing is more prejudicial to a Party than Dissention among the Heads, and nothing so advantageous as their Union. The Description of *Achilles*’s Person, just going to Battel, is grand. His Teeth grind, his Eyes sparkle like Fire, and his Heart was pierced with intolerable Grief for the Loss of *Patroclus*; and the Poet, as Mr. *Pope* observes, gradually brings his Hero in a stronger Point of Light, till he is at last in a Manner cover’d over with Glory. First he

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he is liken'd to the Moon-Light, then to the Flames of a Beacon, then to a Comet, and lastly to the Sun.

IN the 20th Book *Jupiter* permits the Gods to go down, and be present in the Engagement, and favour either Party, as their Inclinations led them. In opening the Scene of War, V. 56, the Poet describes in a very magnificent Manner the Terrors of Battel. "*Jove* thunder'd terribly. *Neptune* below smote the wide Earth, and made the lofty Tops of Mountains tremble. All *Ida* from its low Foundations shook, the Walls of *Troy* and the *Achaian* Fleet. *Pluto*, the God of the infernal Shades, was seiz'd with Dread, and starting from his Throne, cry'd out for fear *Neptune* should make the opening Earth disclose Hell's wide and gloomy Mansions, horrible even to the Gods above."

THE 21st Book contains the Victory of *Achilles* over the *Trojans*, and the Combat of the Gods. The Poet has diversified this Book with a new Scene of War. The *Trojans* are pursued by *Achilles* into the River *Xanthus*; the Battel is fought in an Inundation. The Poet compares *Achilles* to the Dolphin, devouring the small Fish. Says *Eustathius*, 'tis observable with what
Justness

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Justness the Author diversifies his Comparisons, according to the different Scenes he is engaged in. *Achilles*, on the Land, is compared to a Lion; now, in the Water, the Poet derives his Images from thence, and likens them to a Dolphin. The Description of the Inundation, and of *Vulcan* batteling upon *Xanthus* with his Fire, is very beautiful.

THE 22d Book contains the Death of *Hector*, who stayed without the Walls to oppose *Achilles*, when all the other *Greeks* had secured themselves within. *Priamus's* Persuasives to *Hector*, to secure himself within the Walls, are very pathetic. *Hecuba's* Speech is as tender. The Circumstances, says Mr. *Pope*, of shewing the Breast to her Son, which had sustained his Infancy, is a silent Kind of Oratory. *Hector's* Soliloquy, which begins v. 99. is a lively Image of that Variety of Thoughts, which naturally crow'd in upon the Mind, when under various Byasses from different Views. In this Soliloquy we find *Hector* was unwilling to retire into *Troy*, least *Polydamas*, or some inferior, should tax his Conduct: Rather than this, he would die an honourable Death. He thought no Supplications would influence *Achilles*. At last he is determined to meet

F

Achilles

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Achilles in the Field, but flies when he appears. This Flight, says *Aristotle*, would be ridiculous on the Stage; for the Spectators would laugh to see the *Greeks* stand without Motion, and *Achilles* pursuing *Hector*, and giving Signs to the *Greeks* not to fall upon him; but this does not appear in reading the Poem. Thus the Wonderful may be more in Epic Poetry, than Tragedy. The Lamentation of *Hecuba*, *Priamus* and *Andromache*, at the Death of *Hector*, is variously beautiful. *Hecuba* tears her Hair, rends her Veil, and made loud Lamentation for her Son. *Priamus* grieves, but not to such Excess, and in his Grief considers on redeeming his Son. *Andromache* the Wife was ignorant of what had passed, but hears the Cries of the *Trojans*, and immediately hastens with her Servants to the Walls. She beheld her mangled *Hector*, and faints away. When she comes to herself, she vents her Grief in heavy and long Complaints.

THE 23d Book contains the Lamentation of *Achilles* over *Patroclus*, and the funeral Rites and Sports instituted by *Achilles* in Honour of *Patroclus*, which makes up the greatest Part of this Book. From the Apparition of *Patroclus* to *Achilles*, and from *Achilles's* Reflections, we learn the Antients
con-

conceived the Soul of Man was immortal ; and that this Soul, in a separate State, was not happy without the funeral Ceremonies ; that, as long as these were unperformed, they were capable of appearing, but, when these Solemnities were paid, they returned no more. They supposed Man compounded of these three Parts, an intelligent Mind, a Vehicle for the Mind, and a Body. The Soul, which they term'd Idol, in which the Mind was lodged, was supposed to resemble the Body in Shape, Magnitude and Features ; and this was the Apparition to *Achilles*. There are many Things observable in the Speech of this Apparition, as the Tenderness of past Friendship, which still lives in *Patroclus*, the Admonition to *Achilles* of his approaching Death, and the Will of the Ghost to be interred in one Tomb with his Friend. The Apparition makes no mention of what *Achilles* had been most intent upon, the Vengeance of his Death, nor does he touch upon any other human Affairs, but the unhappy Murder he had committed by Chance. The vanishing of the Apparition with a Groan, whilst *Achilles* in vain endeavoured to clasp him in his Arms, is very pathetic. In the Description of the Funeral-Sports, the Poet represents the Art and Industry of the Contenders, their Emulation, the At-

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titude of their Bodies, the Change of Success, with the Event of Conquest, which the Poet founds upon Prudence and Prayers to the Gods. *Virgil's* Sports are esteemed more elaborate, *Homer's* more natural.

THE 24th Book is a Narrative of *Hector's* Redemption. The Poet in this Book touches the Passions in so lively a Manner, that nothing equals it in the whole *Iliad*. *Hector* is to be redeemed, *Achilles* pacified; but, as this could not be naturally done, the Deities are employed in this Affair. *Priamus's* Speech to *Achilles* is very moving. He begins with soothing Terms. Godlike *Achilles*, think on your Father, whose Age resembles mine. This could not but touch the stubborn Heart of *Achilles*. He makes *Peleus* happy in that his Son was alive, but laments his own miserable Condition in the Loss of his Children, particularly of *Hector*. He implores his Ransom, and begs that Hero to reverence the Gods, and compassionate his Condition. Lastly, he concludes with a Remembrance of *Achilles's* Father and himself, the Object of his Mercy, lamenting his Misfortune, that he was obliged to kiss the Hands of him who spilled his Son's Blood. This Conclusion has an Air of Majesty well adapted to the Person of *Priamus*. The general Lamentation over
Hector

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Heſtor is moving. *Andromache* begins the Lamentation. She embraces her dead Husband, vents her Sorrow in deep Concern for herſelf and her Son, whom ſhe gives up as loſt; ſince he, who protected their Lives and Fortunes, was no more. Nothing occurred to her Imagination, but wretched Captivity, and the Murder of her Child, ſnatch'd from her Arms and daſhed head-long from the Walls of *Troy*. *Hecuba's* Lamentation is of another Kind. She grieves, as one who laments for her deareſt Son, belov'd, ſays ſhe, by the Gods: She enumerates her other Sufferings in the Loſs of her Children made Captives by *Achilles*: She embraces him in her Arms, and admires his Complexion in Death. *Helena's* Lamentation differs from both. She reflects, with Grief upon herſelf, who was the Cauſe of his Death, and wiſhed to Heaven ſhe had been dead before *Paris* came to *Greece*. She commends his ſweet Temper, and grieves for the Loſs of the greateſt Friend ſhe had. This Poem concludes with *Heſtor's* Funeral. The Beginning of the Poem is *Achilles's* Wrath, the Middle the Effects, and the End the Pacification. Thus the Poem is compleat. The Action indeed is unravelled before, but not ended. The End is the entire Pacification of *Achilles*.

THIS is a Summary of the most compleat Poem in the World. I have often wondered, how it was possible human Understanding could perform what this Poet has done. His Book is a universal Treasure of human Knowledge, a compleat Picture of all natural Things, which nothing but an Almighty Power could create, and nothing but a Genius like that of *Homer's* could imitate. The grand Moral of this Poem is universally instructive, and, in every Page almost, we meet with Lessons of Piety and Virtue. His Narrations of Things are, indeed, fabulous and wonderful in order to surprize ; but this fabulous Composition is embellished with the Grounds of all Arts and Sciences, philosophical and political Reflections, moral Sentences, rhetorical Orations ; and, that this Composition may be the more agreeable, the Poet comprizes his Narrations in Variety of Measures, sometimes smooth, sometimes rough, sometimes majestick, and sometimes sweet ; and, to enliven his Poetry, he uses Figures of Thought and Diction, makes various Transitions, and all his Tropes, Schemes and Transitions are as so many Allurements to fix the Attention, urge the Matter, persuade the Mind, and agitate the Passions. When his Sub-
jects

jects are lofty, his Fancy is as sublime, when low, equally proper ; in Things serious, weighty and close ; copious and concise, as the Subject requires ; sometimes moving the mild, sometimes the more vehement Affections. In his Descriptions we may observe, with the Critics, in how minute a Manner each Particular is described : Add to this the Liveliness of his Ideas, the Perspicuity of his Expressions, the Fruitfulness of his Imaginations, the Harmoniousness of his Numbers corresponding with the Sense, his animated Diction, the Justness of his Fancy, the Facility of his Transitions, the artful Preparation of his Incidents, and the moral Design of the whole.

VIRGIL finished his *Æneid*, according to *Donatus* or *Servius*, in the 52d Year of his Age, in the Year of the City 735, and retired to *Greece* to correct this Poem. At *Athens* he met with *Augustus* returning out of the East, and, as this Poet was determining to come back with him, he was taken ill : This Illness increased by his Voyage : In his Return he landed at *Tarentum* or *Brundisium*, and died there. At his Death he desired his *Æneid* might be burnt, because uncorrect ; but this was denied him.

THE *Æneid* was composed to convince the *Romans* of *Augustus's* Prerogative. The Hero of this Poem is taken from the *Iliad*, where we have the Character of *Æneas* in the same Light of Actions and moral Behaviour, as we find him in the *Æneid*, free from all Violence, pious and good; and this was agreeable to *Augustus's* Character. The *Æneid* is a Copy, as *Macrobius* observes, of the *Iliad* and *Odyssey*. The Voyage is taken from the *Odyssey*, the Battles from the *Iliad*. In *Homer*, *Apollo* distresses the *Greeks*; in *Virgil*, *Juno*. *Apollo*, because his Priest was neglected; *Juno*, because *Paris* had offended her, and because she hated the *Trojans*, and was angry for the Honour conferred on *Ganymedes*. The Beginning of the *Æneid*, in the Disposition of the Matter, is similar to the *Iliad*. The Poet begins not with the first Matter, but at the seventh Year of *Æneas's* Expedition, when the *Trojans*, sailing from *Sicily*, were driven by a Tempest on the Coast of *Africa*, where they land, and are received at *Carthage* by *Dido*. These are the general Contents of the first Book, Verse 56. the Poet gives us a very magnificent Description of the Winds. Monsieur *le Clerc* terms this Description a Blunder, in making the four Winds come out of

of one Cavern. The Fiction is this; *Æolus* was King of those Islands, which abounded with Vapours and Clouds. The Poet makes these Islands the Seat of the Winds, according to the Philosophy of the Antients, who imagined the Winds arose from subterraneous Vapours. The grand Art in Poetry is to animate every thing. The Poet, therefore, makes the Winds a Body politic, governed by their King. This could not have been done, according to *Monfieur le Clerc's* Scheme, who would have each Wind allotted his particular Cave. *Virgil* has, therefore, shewed the Philosopher and Poet in this Description: The Philosopher, in his Account of the Origin of the Winds; and the Poet, in animating his Fiction. The Description of the Tempest is grand, says *Scaliger*. The very Terms flow with Lightning and Thunder, and *Æneas's* Address to the Gods is full of tender Affection. "O that I had died an honourable Death in the Defence of *Troy*!" And the Apostrophe to *Diomedes* is full of Amplification. The Beauty of this Tempest is heightened by the following Description of the Calm; and nothing is more grand than *Neptune's* Objurgation of the Winds. "Go, haste, and tell your King, 'tis I, who have by Lot the Empire of the Seas.
" And

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“ And with my trident Rule. In hollow
 “ Mountains Æolus Commands. There
 “ let him bluster with imprison’d Winds.”
 After the *Trojans* were landed, *Æneas* harangues to comfort them in their Misfortunes. He addresses himself to them as Companions, and tells them, that their past Calamities in the Dangers of the Sea exceeded their present Sufferings, and that Providence would at last put an End to their Hardships. He exhorts them to recollect their Courage and dismiss their Fears ; and proposes to them even a Pleasure from their Dangers, which, one time or other, they will reflect on with Joy. He tells them, the Place they were going to must be obtained by various Difficulties and Dangers, where, at last, they should enjoy Tranquillity of Life. He animates them to persevere in their Bravery, and reserve themselves for a happy Condition. Verse 236, the Poet, in *Venus’s* Speech to *Jupiter*, aggrandises the *Roman* Empire from its Origin and the Decrees of Fate. *Jupiter’s* Answer to *Venus* is a Prophecy of the whole State of the *Roman* Empire, from its first Foundation to its Height of Glory, and that from the Race of the *Trojans*, whose Empire was to be extended to the utmost Bounds of the Earth under *Julius Cæsar* ; but, under *Augustus*, there

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was to be a general Peace, with all those happy Effects Peace is attended with. *Venus's* appearing to *Æneas*, as he and *Antichises* were endeavouring to find what Coast they were cast upon, is a necessary Machine. The whole is adorned with many Beauties of Poetry. 'Tis observed by the Critics, the Poet has artfully prepared the Incident of *Æneas's* Reception by *Dido*. When *Æneas* had entered the Temple of *Juno*, built by *Dido*, he meets with a Picture of the *Trojan* Battels; and the Poet very pathetically describes, how *Æneas* was affected at the Sight of this Picture. V. 463. " He stood and wept, and to *Achates* " said, The World is full of our Calamity. See there in Effigy stands *Priamus* ! " Thus far his Valour finds a just Reward, Who is there but must weep at " such a Scene? Our human Nature's " form'd to mutual Sympathy. Let us " dismiss our Fears, this Picture gives us " Comfort, and bespeaks a kind Reception from the Queen." When he contemplates *Troilus* in this Picture, how pathetic is the Poet! V. 479. Unhappy Youth! too weak to grapple with *Achilles*. But, when he comes to contemplate the Death of *Hector* extended behind *Achilles's* Chariot, he vents his Grief in heavy Groans. Excess of Sorrow rather puts us into Agonies

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nies of Pains, than Tears. When the *Trojans*, who were dispersed by the Tempest, enter the Temple of *Juno*, *Ilioneus* artfully addresses the Queen. First, he soothes her with Terms of Royalty, and makes *Jupiter* the Founder of her City; commends her just Government, then declares their own Nation and Sufferings, and begs her tender Commiseration for their Misfortunes. This Speech is pursued with Art. *Ilioneus* gives the Queen a lovely Character of *Æneas*, which inflames her Curiosity, and makes her wish his Safety. She promises her Assistance to find out their King. When the Reception of *Æneas* was thus prepared, *Æneas* appears in the Temple, in Aspect and Form like a God, and addresses the Queen in a deep Admiration and Sense of her tender Humanity. He makes her own Conscience and the Gods the Reward of her Goodness, and promises the Memory and Praise of her Kindness should continue, as long as the Course of Nature.

THE second Book is a Narrative to *Dido* of the *Trojan* Captivity. V. 68. *Sinon's* Speech has all that Art can devise to make it carry the Appearance of Truth. The Pretence of his Misery, and his Resignation to Death, is full of the closest Imposition.

fiction. He speaks with Fear and Trembling to excite Compassion and Relief. He begs them, in the Name of God and inviolable Truth, to pity his Circumstances. He lifts his Hands to Heaven, invokes the Sun and Moon, the Altars of the Gods, and the Instruments of Death, I have just, says he, escaped to attest the Truth of his Words. V. 279. In *Hector's* Apparition to *Æneas* 'tis observable, that, though *Æneas* asked many Questions, the Ghost gives no Answer to his Interrogatories. He only warns *Æneas* to fly immediately out of the Flames, intimating, *Troy* could not be saved, since he himself could not save it. This is one Incident that prepares *Æneas's* Flight; and, to raise the Character of this Hero, the Poet makes him mingle in the Midst of Fire and Sword, and, with other noble *Trojans*, make a terrible Slaughter of the *Greeks*; till overwhelmed with Numbers, and his Associates slain, he was left in a manner to himself. Nor did he then desist, till *Venus* appeared, opened his Eyes, and let him understand the Gods surrounded *Troy*, and how *Jupiter* himself encouraged the *Greeks*, and animated the Gods against the *Trojans*. After this, he was for re-entring the Battel, till *Jupiter* gave a Signal to *Anchises* to leave *Troy*. Thus *Virgil* raises *Æneas* by a Series of
Bravery,

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Bravery, as much as *Homer* did *Achilles* and the other *Grecian* Heroes.

THE third Book is a Narrative of *Æneas's* Adventures by Sea. This Expedition is dated from the Beginning of the Summer, a little before the Solstice; for *Joseph Scaliger* proves, *Troy* was taken a little before the End of the Spring, 407 Years before the Commencement of the Olympiads, and in the Year of the World 2767. The Poet in this Book displays those miraculous Beauties, *Horace* mentions in his Art of Poetry. The Story of *Polydorus*, speaking out of the Earth to *Æneas*, O flee this barbarous Land, this avaritious Shore, is of the marvellous Kind. The Description of *Apollo's* Oracle, in Answer to *Æneas*, is very sublime. "His Prayer
" scarce was ended, when lo the Temple
" of the God! The Groves of Laurel and
" Mount *Cynthus* shook around, open flew
" the secret Habitation of the God, with
" ecchoing Groans." The double Surprise of *Andromache* and *Æneas*, who met each other accidentally on the Coast of *Epirus*, is very natural and moving. *Andromache* was offering Libations to *Hector*. When she discovered *Æneas* advancing towards her, the Poet makes her confounded and amazed. V. 309. she sinks and faints away ;

away ; but, when she came to herself, she is in doubt whether what she saw was real : But if you are a Ghost, says she, where is my *Hector* ? Then drowned in Tears, she fills the Place with Lamentations loud. *Aeneas* overpowered with the like Surprise, in interrupted Accents thus, I live, but live a Life of Misery. Doubt not, I am no Ghost, what you behold is real. *Andromache's* Speech, when she makes her Presents to *Ascanius* at *Aeneas's* Departure, is no less moving : " Take this the Pledge
 " of my eternal Love, once *Hector's* Wife,
 " the Work of my own Hands. Take the
 " best Presents that your Friends can give,
 " O thou the sole surviving Image of my
 " *Aslanax* ! How like him in his Features, Eyes and Hands ! And, had he
 " lived, equal in Bloom of Years." The Description of Mount *Ætna*, V. 571. is as surprising as the Phænomenon, and painted so lively in Diction and Thought, that we perfectly see and hear the Circumstance this *Volcano* is attended with. First, the Poet paints, and that in two Words, the horrible Scene of its Ruin ; this strikes the Eye. Secondly, we see and hear the thundering Noise of the sulphureous Blasts ; the thick Clouds of Smoak rowling like a Whirlwind, intermingled with burning Sparks, with the dreadful Irruptions and
 Roaring

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Roaring of the Flames working up from the Centre of the Cavern. This Description of Mount *Ætna* is taken from *Pindar's* first Pythic Ode. *Phavorinus* and *Macrobius* have thought it inferior to *Pindar's*. *Jov. Pontanus* pleads for *Virgil* against *Phavorinus*. The Story of *Achæmenides*, left by *Ulysses* in *Sicily*, when *Ulysses* fled from the Island, is full of the miraculous. *Æneas* was cast on the Coast of *Sicily* in the dead of Night, where they were alarmed with the Horrors of Mount *Ætna*, without as much as knowing the Cause. In the Morning *Achæmenides*, emaciated and in a wretched Aspect and Dress, appears from the Woods, startles at the Sight of the *Trojans*, and stopp'd: Then, in a violent Manner, runs to the *Trojans*, and begs them, by all that was divine and sacred, to carry him from the Shoar. This is full of Surprize; but the great Art of the Poet, in this Place, chiefly consists in pursuing and raising his Hero's Character. *Achæmenides*, though a *Grecian* and Companion of *Ulysses*, and who had been a Party concerned in the Destruction of *Troy*, is kindly treated and carried off by *Æneas*. This is an Instance of the Hero's Humanity. V. 627. We see the *Cyclops* devouring human Flesh, with the Limbs panting under his Teeth; and, when he washes in
the

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the Sea the Wound of his Eye *Ulysses* had put out, the Groan, and gnashing of his grinning Teeth is natural to the Action.

IN the fourth Book, the tender as well as the most violent Affections are painted to the Life. The Poet describes the first Emotions of Love full of Anxiety and inward Pains, interrupting *Dido's* Rest, and excited from the Objects of *Æneas's* Bravery and honourable Extract. In the Discovery of this Passion first disclosed to her Sister, how naturally does the Lover fall into an Admiration and Pity of *Æneas's* Person. "How godlike and how graceful is his Mien! How is he tossed about by cruel Fate! How brave in Arms! What Wars does he relate? Was not my Resolution fix'd never to marry more, since my first Love suffered a cruel Death, I might, perhaps, yield to this Frailty. Sister, I must confess, since my unhappy Husband's Death, whose Blood was by his Brother spilt, this is the only Man who wounds my Heart, and makes my wavering Resolutions stagger. Methinks I feel the Flames of former Love revive. But may the Earth, wide opening from the Centre, swallow me up, or *Jove* with Thunder strike me to the Shades, pale Shades

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" of *Erebus* and Night profound, If I, O
 " Chastity, transgress thy Law. Let him,
 " who first possess'd my Love, have it en-
 " tire, unrivall'd in the Grave." How
 artful is the Poet in these solemn Protestations of *Dido*, which are all afterwards broken. This was to shew us the absolute Dominion of Love. The Sister's Answer is no less natural. She was sensible of *Dido's* Passion, and out of pity indulges it. She bids her not waste her youthful Years in Grief. She enumerates the Comforts of a Marriage-state, Delights of Children, and the Sweets of Love. She observes, the coming of *Æneas* was an Act of Providence, and that a Union of both their Powers would secure her from her Enemies. This breaks all *Dido's* Resolutions, and makes her Love raging; and how wonderfully does the Poet describe the Violence of her Passion! " Restless she roves
 " in every place, leading the *Trojan* Prince
 " around the Walls, to see the City and
 " the *Sidonian* Wealth. When she would
 " speak, Love interrupts her Words. She
 " fondly begs *Æneas* to recite his Wars,
 " and dwells with deep Attention on his
 " Words. But, when the Night returns,
 " and all is hush'd in Sleep, the solitary
 " Queen indulges Grief, runs o'er the
 " Beauties of her absent Lover, His Voice
 " and

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“ and Image fills her Eyes and Ears ; some-
“ times she holds *Ascanius* on her Lap,
“ ravished to see the Picture of her Lover,
“ and fond to sooth the Anguish of her
“ Pain.” After this the Poet describes the
natural Consequences of the Passion. “ The
“ Towers thus begun no longer rise ; the
“ Discipline’s relaxed, and all the Forts of
“ War are at a Stand.” When her Love
was consummated, and *Æneas* was com-
manded by *Jupiter* to leave *Carthage*, the
Poet makes her afraid even of Safety it-
self. In wild Distraction she traverses the
City : Nothing but Death is now before
her Eyes. And in the Close of her Speech,
after she had persuaded *Æneas* to stay from
the Inclemency of the Season, and to pre-
vent those Calamities she must be exposed
to, if he leaves her : “ My Grief, says she,
“ will be much less, had I some young
“ *Æneas*, the Father’s Image, sporting in
“ my Court.” *Æneas* answers her with
the greatest Concern, and promises that, as
long as Life continued, he would never for-
get her. He declares he was moved by the
Oracles of *Apollo*, by the Apparition of
his Father, the Affection he had for his
Son, and by the Command of *Jupiter*, to
repair to *Italy*. This makes her rave to
Distraction. She turns her Looks from
him, and tells him he was neither the Son

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of a Goddess, nor descended from *Dardanus*, but sprung from the Rocks and nursed by Tygers. She upbraids herself for Folly that she ever entertained him. She wishes he may meet with his Fate among the Rocks; and threatens, when dead, her Ghost should ever haunt him. She imprecates Vengeance, and hopes the Report of it will reach her at the Shades below. At last she faints, and is carried off. When she came to herself, and found *Æneas* was preparing to depart, she desires her Sister to importune *Æneas's* Stay, till her Grief was wean'd and the Season better; but, when she found all Efforts were ineffectual, she resolves on Death. This Resolution is attended with Variety of Considerations distracting her Mind. At last, when the Fleet was sailing, she raves to Distraction, calls for Fire and her Fleet to pursue and burn the Enemy, then corrects herself. What, says she, do I say, or where am I? What Madness infects my Mind? I should have done this, e'er I had resigned my Power. Then she cools a little, and by way of Derision reflects on the Hero's Piety to his Gods and Father: Then breaks into the highest Distraction. "Why could
"I not have torn him Piece-meal, and
"dispersed his mangled Limbs upon the
"Sea? Stab his Associates, nay, his very
"Son,

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“ Son, and make the Father feast upon
“ his Flesh? What should I fear when
“ once resolved to die? I should have fil-
“ led the Fleet with Flames, consumed the
“ Father, Son, and all the Race, and died
“ my self victorious o’er the Foe.” Then
invoking the Sun, *Juno*, *Hecate*, the Fu-
ries, and the Powers of Death to hear
her Prayers, and revenge the Abuse, she
imprecates an irreconcilable Hatred be-
tween the two Nations, should *Æneas*
land and form a State, and gives him all
the Curses Anger and Hatred could sug-
gest. Last of all, she reflected on her
Happiness, had *Æneas* never touched up-
on her Coast. Just as she was giving her-
self the fatal Stab, “ Shall I die unre-
“ veng’d? Thus, thus to die, is better
“ than to live.” This is a continued Sum-
mary of *Dido’s* Passion. There are many
other beautiful Parts in this Book; as the
Procession of *Dido* and *Æneas* to the Hunt-
ing, which is described in a stately Man-
ner, agreeable to the Majesty of a Queen
arrayed with the Care of a Lover. The
Description of Fame is another Embellish-
ment of this Book. The Swiftnefs of her
Motion, her small Existence at first by Rea-
son of Fear, by which the Poet intimates
the first Reports are ushered in with Cau-
tion; her Feet on Earth, and her Head

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in the Clouds are very proper Fancies denoting the monstrous and sudden Growth of all Reports.

THE fifth Book contains *Æneas's* Voyage from *Carthage* to *Sicily*, and the Sports instituted in Honour of *Anchises*. These Games are taken from the 23d Book of *Homer's Iliad*. They begin with the Ship-Race, which the Poet substitutes, instead of the Chariot-Race described by *Homer*. The Description is pompous. The Captains are represented as glittering in Gold and Purple, the Sailors crown'd with poplar Garlands, anointed with Oil, intent on the Signal, in a ready Posture of working the Oars, in concern for the Victory and fearful of the Event. The Trumpet gives the Signal, they all start. The Heavens eccho with Shouts. The Sea foams with their Oars. They plow the Deep, swift as the rapid Chariot, when the Driver bending lashes on his Steeds in the full Stretch of his Course. The Groves resound with the Acclamations of the Spectators favouring each his Party. The Shoar and ecchoing Hills return the Voice. Next the Poet's Description of their Distances, Equalities, Change of Victory, of *Menætes's* Passion, their Exhortation and Art to surpass each other, their Invocation of the Gods, their utmost Endeavour at
last

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last to gain the Victory, the nimble Strokes of their Oars, the Velocity of the Ship, their Panting for Breath, Effusion of Sweat, their clammy Mouths, the Incident of *Sergestus*, who furious and heedless strikes upon a Rock, with the Joy of his Corrival, who leaves him struggling with the Rocks and calling for Help, his almost overtaking *Cloanthus*, who was first in the Port; contains such a Variety of Ideas, so naturally pursued, as even interest and amuse us as much as if present at the Sports. The other Sports, as the Foot Race, the Gauntlets and Shooting, are all Copies of *Homer*. The *Lusus Trojanus* is the Poet's Invention, and is esteemed inimitable.

IN the 6th Book *Æneas* lands at *Cumæ*, consults the *Sibylline Oracle*, after this descends to Hell. The Description of *Apollo's* Temple built by *Dædalus* and that of the Labyrinth, with the historical Sculpture of the Gates, are compleat Imitations. The double Attempt of *Dædalus*, to engrave the unhappy Fate of his Son *Icarus*, but was prevented by Grief, is very pathetic. The Inspiration of the Sibyl, v. 46. is sublime. " Behold the God, the God! and, as she " spoke, her Looks and her Complexion " changed. Her Hairs erected stood, her " panting Breast and furious Heart were
G 4 " filled

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“ filled with Rage ; her Person seemed
 “ more ample, and her Voice uttered im-
 “ mortal Accents, such as the immediate
 “ Presence of the God inspires into her
 “ Soul:” And, v. 77. “ The Priestess
 “ raged, and from her labouring Soul fain
 “ would the Oracle of *Phæbus* vent. The
 “ more she raged, the more the powerful
 “ God bridled her Fury, and subdued her
 “ Soul.” After this the Sibyl declares the
 Oracles, several Predictions of Hardships
Æneas was to suffer, greater than what he
 had already suffered. This raises the Cha-
 racter of *Æneas*, who answers the Sibyl,
 No Face of Danger could unexpected
 come ; and, to raise his Character of Piety
 as well as Bravery, the Poet makes him
 descend to Hell out of Affection to his Fa-
 ther. The Poet’s Apostrophe to the infer-
 nal Shades is very sublime. V. 264. “ Ye
 “ Gods and silent Shades, whose Powers
 “ controul departed Ghosts, *Chaos* and
 “ *Pblegethon*, ye spacious Realms of Night
 “ profound, permit me to relate the Secrets
 “ I have heard, to sing of Things concealed
 “ in Darkness and the deepest Earth.”
 At the Entrance of Hell the Poet very art-
 fully places those Miseries of Life, which
 are naturally productive of Death. The
 Description of our Affections in a future
 State, which the Poet makes similar to
 those

those in Life, is something agreeable to Christian Philosophy. The Description of the Damned is full of Horror. V. 557. "Here Groans and Lashes eccho, the Din of Iron, and the Clink of Chains;" and V. 570. "Insulting *Typhoea*, with Vengeance armed, lashes eternally the guilty Ghosts." The Description of Heaven succeeds that of Hell. Here the Poet wanted Ideas to describe what the *Christian* Religion tells us, *Eye hath not seen, nor Ear heard, neither hath it enter'd into the Heart of Man to conceive.* V. 725. The Poet describes the Formation of the World in very sublime and elegant Poetry, but not agreeable to the Notions of true Religion. The Spirit of God is here made to separate Matter into four Elements. The animated World, according to *Pythagoras*, is here enliven'd by certain Particles of the divine Being, infused through all the System of the World, as the Fountain of Life to Man and all living Creatures; or rather, according to *Plato*, the particular Souls of all living Creatures, are certain Remains that were left after the Soul of the World was formed. The Soul is made the same in rational and irrational Creatures, transmigrating from one Being to another, sometimes informing Man, sometimes Beast. This absurd Notion of the natural

and moral World, is what the Poet was obliged to give us for want of a better. After the Poet had founded his Doctrines of the Metempsychosis, he applies it to these particular Souls, which in future Ages were to pass to Earth. He begins with *Sylvius*, and continues his Genealogy down to *Augustus*, not in a Chronological Order, but in an interrupted Series, according to the Nature of poetical Enthusiasm. This Description of the Origin, Progress and Perfection of the *Roman* State, with the particular Characters of the *Roman* Heroes, according to their Actions, Policies, Arts and Ingenuity, is as concise as entertaining. When the Poet comes to young *Marcellus*, who is described eminently beautiful, glittering in Arms, but with a dejected and clouded Look, attending *Marcellus* the Elder, whose very Image he bears; *Anchises's* Answer to his Son, enquiring who this young Hero was, is very pathetic. " O Son, forbear to search into
 " the Grief immense of future Times;
 " Fate has decreed, this Youth shall just
 " appear on Earth, and then be snatched
 " away. Ye Gods, should ever *Rome* enjoy
 " this Blessing long, the *Roman* Power
 " would rival Heaven. What heavy Groans
 " attend his Funeral near *Tyber's* Streams!
 " No Youth of *Trojan* Blood was ever by
 " the

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“ the State careſſed with fonder Hopes:
“ Of all the Sons of *Romulus*, this was
“ their Pride, alas the untimely End of
“ Piety and ſpotleſs Truth! How is the
“ mighty fallen! invincible in Arms,
“ whene’re he marched on Foot, or,
“ mounted on his foaming Steed, ſprung
“ furious in the Charge. O much lament-
“ ed Youth! Could but you break the
“ Power of cruel Fate, you would be
“ then *Marcellus*.” *Octavia* fainted when
theſe Verſes were recited. The Poet by
Octavia’s Order was rewarded for every
Verſe, and had 1500 *l.* for 26 Verſes.

IN the 7th Book *Æneas* lands at the
Mouth of the River *Tyber*, and ſends Am-
baſſadors to *Latinus*, who makes an Alli-
ance with *Æneas*, and adopts him for his
Son-in-Law. *Juno*, through Hatred to
the *Trojans*, animates Diſcord to involve all
in War. Theſe ſix laſt Books contain the
moſt important Actions of the Poem.
The Action of the firſt ſix conſiſts only in
Æneas’s Travels. The Deſcription of
Picus’s Palace is very concise and beautiful.
V. 170. “ High on a hundred Pillars ſtood
“ a Dome, majestic, ample. Around the
“ Dome the ſhady Groves religious Hor-
“ rors ſpread.” *Juno*’s Soliloquy, v. 293.
is, as *Matrobius* obſerves, rhetorically pa-
thetic.

thetic. Every pathetic Discourse is designed to excite Indignation or Pity. The Exordium of such Orations ought to be abrupt: Thus *Juno*, full of Indignation at the Landing of the *Trojans* on the Shoars of *Tyber*, begins abruptly, and, because Anger is a short Madness, the Sentences are often broken agreeable to the Abruptness of the Passions. This Book ends with a Catalogue of the Forces. The Poet beautifies this Catalogue with Variety of Sentences and Change of Periods, more than *Homer* has done; but the Characters of the Persons, Genealogies, Descriptions of Places and Arms, historical and fabulous Accounts, are all pure Imitations of *Homer*.

THE 8th Book is Part Episode, and Part Action. The military Preparations of the *Latins*, with *Æneas's* Expedition to *Evander* and the *Tuscans*, is Action, all the rest Episode. In the Episode of *Cacus*, v. 191. the Description of *Cacus's* ruinous Cave, part of the Rock broken and hanging in the Air, part demolish'd and scatter'd in Ruins; is a lively Picture of those monstrous Ruins we often find in the Works of Nature. The Storming of this Rock by *Hercules* is of the marvellous Kind. After *Hercules* had forced the Cave, *Cacus* defends himself with such Volleys of
Smoke

Smoke and Fire belched out of his Mouth, that the Cave is all in Darknefs. *Hercules* leaps into the Midst of the Fire, seizes the Monster and lays him dead on the Ground. The Spectacle of this Monster after Death is naturally painted. " With Joy insatiable
" we gaze upon his demibrutal Form, his
" monstrous Eyes, his Face and hairy
" Breast, the Fire extinguished in his
" Mouth." The Appearance of *Æneas's* Armour, *Venus* was bringing to *Æneas*, flashing from amidst the Clouds, with Thunder and Lightning, with the Sound of the Trumpet as if Heaven and Earth were in Confusion, is very sublime; and the Description of these Arms is a compleat Narrative of historical Facts delivered by way of Prophecy, and embellish'd with all poetical Ornaments. How naturally has he described the Infants *Romulus* and *Remus* sucking the Wolf. " The fearless
" Infants sporting suck their Dam, the
" Dam, with Head reclin'd, licks them by
" Turns, and forms them with her
" Tongue."

IN the 9th Book, whilst *Æneas* is forming Alliances, *Juno* instigates *Turnus* to attack the *Trojans* in their Fortifications. This Book is beautified with the celebrated Episode of *Nisus* and *Euryalus*, two intimate

timate Friends, who agree to go in Quest
 of *Æneas*. They march out, pass the
 Trenches, and make a Slaughter among
 the Enemy; but, when *Volsens* was
 coming from *Latinus* to the Camp, the
 two Friends are discovered and commanded
 to stand. They flee to the Woods for Re-
 fuge. *Euryalus* is taken. *Nisus* escapes.
 When *Nisus* perceived he had lost *Euryalus*,
 he returns to seek him, but finds him a
 Captive. This confounds him. At last
 he determines not to leave his Friend. He
 stands at a Distance, and with his darted
 Javelin endeavours to disperse the Enemy,
 encompassing *Euryalus*. The *Rutuli* are
 enraged, and for Revenge fly on *Eurya-
 lus*. *Nisus* distracted with Grief, appears
 from the Covert, and offers his own Life
 to purchase his Friend's; but, when he saw
Euryalus was slain, he rushes into the midst
 of the Enemy, and plunges his Sword into
 the Mouth of *Volsens*, then threw him-
 self upon his expiring Friend, and dies
 with Pleasure. After this the Poet describes
 the Passion of the Mother for the Loss of
 her Son. She is seized with Horror, her
 Looks turn pale, she drops her Web, tears
 her Hair, runs distracted into the midst of
 the flying Darts, loudly laments the Loss
 of her Son in her declining Years, and that
 without taking her last Farewel, without
 closing

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closing his Eyes, washing his Wounds, and weeping at his Funeral; all which are such natural and moving Circumstances, as judiciously answer the Subject they are adapted to.

IN the 10th Book *Jupiter*, in a Council of the Gods, endeavours to reconcile *Juno* and *Venus*. *Venus* harangues on the present State of the *Trojan* Affairs. She addresses *Jupiter* with Modesty, and in Terms agreeable to his Majesty. *Juno* answers her in a Passion, and begins abruptly; and, to shew the Blindness of Passion, the Poet makes her contradict herself and assert Falshoods.

IN the 11th and 12th Books, the Poetry is but a faint Copy of *Homer*. The Lamentation of *Æneas* and *Evander* over *Pallas*, is not so pathetic as that of *Priamus*, *Hecuba* and *Andromache* over *Hector*. The seditious Speech of *Drances* is not so agreeable in its Circumstances, as that of *Thyrsites*; nor does *Turnus's* Answer to *Drances* equal that of *Ulysses* to *Thyrsites*. What enobles the 11th Book, is the Actions of *Camilla*. The Poet's Account how her Father darted her over the River *Amasenus*, seems rather too fictitious, as well as some of her Actions; but the Circumstance of her Death, whilst she was pursuing
2 *Chloreus*,

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Chloreus, dazzled with his bright Arms, rich Trappings and Helmet of Gold, is a true Satyr upon the Females, who are so much enamoured with the Gaiety of Life.

IN the twelfth Book, the Duel between *Aeneas* and *Turnus* has nothing of that Variety and Beauty, as the Duel between *Menelaus* and *Paris*; nor does the breaking of the League by *Juturna* equal that of *Pandarus*, in Poetry and Circumstances. The Poem ends with the Death of *Turnus*.

THE Antients and Moderns have made many Comparisons between *Homer* and *Virgil*. The modern Translators rather raise the Credit of the Author they translate, than make any just Comparison between the Epic Writers.

HOMER, says *Quintilian*, Inst. B. 9. c. 1. is the very Origin and Fountain of all Kinds of Eloquence, as much as the Ocean is the Origin and Source of all Rivers and Fountains. No one, says this Critic, was ever so unlearned, as not to acknowledge *Homer* was capable of exciting the vehement and mild Affections as he pleased. His Similes, Amplifications, Examples, Digressions, Terms and Arguments,

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ments, Refutations and Proofs are so manifold, that the technical Writers produce most of their Instances from him. His Diction, Sentiments, Figures and Disposition of the whole Work, exceed even the Measure of human Capacity. It requires a great Genius to understand the Excellencies of this Poet, but 'tis utterly impossible to imitate them. In all Kinds of Eloquence he by far exceeds all. *Virgil* is undoubtedly next, *Quint.* p. 745. After *Quintilian's* Judgment, I cannot but wonder how *Scaliger* could advance *Virgil's* Poetry so much above *Homer's*. *Virgil* had a great Genius, but a much greater Judgment. His *Georgics*, which took up seven Years in the Composition, declare his indefatigable Industry. His uncorrect Poetry, particularly his last six Books of the *Æneid*, which took up but four Years in the Composition, whereas he was seven Years in composing the six first, make us truly sensible, how imperfect human Understanding is even in the brightest Men, without assisted by artful Corrections and reiterated Perusals.

S A T Y R.

THE Word Satyr is either derived from the Satyrs, impure and scurrilous Deities, or from *Satyra*, a Dish filled with Variety of Fruits. The Origin of antient Satyr is dated from the Year of the City 389, when the Stage-Plays were instituted to avert the Pestilence, and the Persons used alternate Reproaches, but without Number or any artful Action, as we learn from *Livy*. Afterwards they began to use Fescennine-like Verses. This, when the Measures were added, was the Origin of Satyr, which was a rude and extempore Poem to the Times of *Livius Andronicus*. The old *Roman* Satyr was Dramatic, reckoned among the Stage-plays, and succeeded the Fescennine Verses. There is therefore this Agreement between the *Greek* and *Roman* Satyr: Both had Scenes, and both had Invectives, but with this difference. In the *Roman* Satyr there was no Imitation of the Satyrs. *Livius Andronicus* was the first who introduced the Fable, as *Livy* informs us. By Fable *Vossius* understands many Actions so united together, as to constitute one Fable. In the Times of *Andronicus*, the Parts to be acted

acted were assigned to Actors. This gave the *Roman* Youth an Opportunity of renewing their old Jest^s without excluding the dramatic Part. These jocose Poems were no longer termed Satyrs but Exodes, *i. e.* Entertainments or Farces at the End of every Play. After Satyr had lost its first Signification it began to be termed invective Poetry, jesting upon others, after the manner of old Comedy, without any Scene. *Lucilius* was the first, or at least the first worthy of Praise, who brought up this Method of correcting Vice without any Scene. *Horace*, *Quintilian* and others, impute the Invention of Satyr to *Lucilius*; but, we learn from *Livy*, 'twas much antienter. *Horace* and *Juvenal* are the most eminent in this kind of Poetry.

HORACE died in the Year of the City 745, six Years before Christ's Nativity. The Disadvantage in examining the Beauties of Satyr, is our want of the Original. The Pleasure we derive from this kind of Poetry, consists in the just Resemblance between the Person and his Picture. The Picture may please from the Mixture of the Colours; but there is a greater Pleasure than this, derived from painting, when we have an Opportunity of comparing the Original with the Copy, which must always

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affect us with Admiration and Pleasure, if the Similitude is just. My Remarks will be upon such Satyrs as recommend Virtue, and expose Vice in a more general manner; this, I imagine, will be most instructive.

IN the first Satyr the Poet taxes the general Discontent of Mankind in their Condition of Life; and, to display the Absurdity of this Vice, he makes the divine Being ready to change their State, and make them what they please. When these Conditions are tendered, and the discontented are at a Stand, uncertain what they should do, the Poet satyrically argues with the Humour of the Age, and asserts, such a Behaviour must justly anger the divine Being so, as never hereafter to hear their Prayers. After this he upbraids the Covetous, who are unbounded in their Desires, still labouring to get what they cannot enjoy, starving in Plenty, tormented with the Dangers and Disquiet Wealth is attended with, and at last murdered for the sake of those Riches they have been a long Time in getting.

IN the third Satyr the Poet taxes the Capriciousness of *Tigellius* the Songster, who refused to sing when intreated, but,
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when

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when in the Fit, would sing from Morning to Night ; was so unsettled in his Temper, as to be attended sometimes with ten, sometimes a hundred Servants ; sometimes talking of no Body but Kings and Princes ; commending Frugality, but spending all he had. He taxes the sharp-sighted abroad, but blind at home ; and advises us to examine into ourselves, and use the same Rule in Friendship, as Lovers in their Courtship, and Parents towards Children, who can discover no Faults, or, if they do, admire them. He advises us not to break Friendship, or be out of Temper upon trivial Accounts. Lastly, he confutes the Doctrine of the Stoicks, who make all Crimes equal.

IN the fourth Satyr we have the Poet's Judgment on *Lucilius's* Writings, who was bitter in his Satyr, but uncorrect. He derides the covetous Merchant, who ventures from East to West to get Wealth, but dares not spend a Farthing. In the End of this Satyr we have a beautiful Narrative, how *Horace* was instructed by his Father, to abhor the Practices of Vice from the ill Example of the Bad, and how the Poet reformed his Manners from Experience and Self-Examination.

IN the sixth Satyr the Poet exposes the Vanity of such Persons, as value themselves upon their Nobility and Birth. He begins the Satyr with a great Encomium on *Mæcenas*, who judged of Mankind in another Light. He taxes the Folly of the Vulgar, who admire Grandeur more than Merit, and foolishly confer their Favours upon the undeserving. He glances at the general Frailties of Mankind, who gaze with Admiration on human Splendor; and observes, that Persons in low Condition of Life, when raised to high Stations, are Objects of Reflections and Envy. He declares his own Parentage, his Happiness in being approved of by *Mæcenas*, the particular Care of his Father in his Education, and the Content of his own Condition, which he preferred to the greatest Station in Life. For this, says he, the Vulgar may think me mad. *Mæcenas* thinks otherwise. Lastly, he enumerates the Inconveniences from Grandeur, hurry of Levees, multitude of Companions, and number of Servants; and observes, a private Life is beyond all this.

IN the ninth Satyr we have the Character of an impertinent Fop. The Poet describes him as troublesome and importunate;

nate ; commending his own Learning, full of Loquacity, talking of the City, having nothing to do, boasting of his Faculty in Poetry, Gentility in Behaviour, and Art in Singing, inquisitive into Things that did not belong to him, commending the Qualities of Persons he had never been with, desirous to be introduced into *Mæcenas's* Favour, offering to bribe his Servants, to admit of no Repulse, watching all Opportunities of meeting him in the Street, and waiting on him every where. What heightens the Beauty of this Satyr, is the Description of the Poet's Uneasiness, and the many pleasant Methods he used to shake off this troublesome Fellow.

BOOK II. In the second Satyr of this Book, the Poet exposes the Luxury of the Age, as well as a sordid Life. He recommends Frugality and Temperance ; expostulates with the Profuse, why the Poor want, the Temples are unrepair'd, the State in Necessity, when he has so much to squander away. Lastly, he philosophises upon the Mediocrity of Life, and the Uncertainty of human Affairs, and advises us to bear our Misfortunes with heroic Bravery.

THE fifth Satyr exposes the delusive Methods made use of to gain Legacies from the Wealthy. Whether Perjurers, Fratricides, Vagabonds or Inhuman, they are to be presented with the first Fruits of every thing, even before the Gods ; to have Pre-eminence of Place ; flattered for Qualifications they never had ; not suffered to venture out of the House, if the Air does but move, without they are first cloak'd ; guarded from Jostles in the publick Crouds ; admired for what they say ; extolled to the Heavens ; lamented when dead, and that with Tears if possible ; last of all, handsomely interr'd.

D. JUN. JUVENAL of *Aquinum* was a Declaimer almost half his Age, but being offended at the Vices of the Times wrote Satyr. At eighty Years of Age he was sent Præfect of a Cohort to the uttermost Parts of *Egypt*, under Pretence of Honour, though the main Design was to banish him from *Italy* ; because he had published Verses again *Paris* the Mimick, *Domitian's* Favourite. 'Tis probable, says *Vossius*, he composed in *Egypt* the Satyr to *Volusius* concerning the *Egyptian* Monsters, and that to *Gallus*.

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THE first Satyr begins abruptly, according to the Nature of Satyr, without Proposition or Invocation. The Poet taxes the Loquacity of the bad Poets in their voluminous Recitations, and satyrically threatens to pay them in their own Coin. He declares his Reasons for writing were the Vices of the Age, the corrupt Morals of the *Romans* in the Marriage of Eunuchs, the Impudence of the Females, the evil Practices to get Riches, and be promoted to Honour, the Oppression of Orphans, the Baseness of Informers to cut off the Nobility, the vile Practices of Adulterers and others in getting Estates by the Wills of the deceased. He makes the irregular Wishes and Desires, and all Actions of Mankind, the Subject of Satyr; but particularly the present Age, the most vicious of all Ages from the Foundation of the World. He complains of the Pride and Luxury of the *Romans*, and describes the ridiculous Behaviour of the mendicant Nobility; the penurious Sordidness of the Rich, with the Infelicity of the poor Client. Never, says he, was Vice at a higher Pitch. Posterity can only imitate the same Crimes, but add nothing to them. He concludes with some Hints on the Danger of writing Satyr.

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IN the second Satyr the Poet condemns the Hypocrisy of the Philosophers, and the formal Sanctity of the Priests. The Philosophers, to gain the Character of Wisdom, filled their Studies with the Books and Images of the Learned, but were most illiterate themselves; applauded Virtue, but lived vitiously; affected Silence and a philosophical Dress, and this was all: and, to ridicule this Vice, the Poet artfully introduces a Harlot, exposing the Vanity of those false Philosophers, and the horrible Impurities of the Age. He taxes the Effeminacy of the Judges for their delicate Dress, painting the Face, colouring the Eye-brows, wearing Silks, and consulting the Glafs. Lastly, he exposes the Infidelity of the Age, and makes the Disbelief of a future Punishment the Cause of these Impieties.

IN the third Satyr *Umbritius* assigns his Reasons why he left *Rome*, and retired to *Cumæ*. Learning had no Encouragement, nor could he get forward in the World; was ignorant of Lying, Flattering, Astrology and Fortune-telling, and left desolate to himself, abhorring their vile Practices. What Business, therefore, had he at *Rome*? Where there was no Love to be gained,
but

but by being a Co-partner of all Vice; where Foreigners were preferred, but the Natives discouraged. He satyrises the *Greeks*, who are made capable, upon Necessity, of attempting any thing, were successful in their Flattery, could personate Life in every Part, find out the Secrets of Families, and by their Ingenuity and Address, were capable of supplanting all other Persons. Other Reasons why he left *Rome* were, because Poverty was ridiculed, and Riches only in Esteem. This Ridicule, he makes the greatest Infelicity Poverty is attended with.

IN the Beginning of the fourth Satyr the Poet justly observes no wicked Man is happy, particularly *Crispinus*, who corrupted the Age, and was entirely devoted to Debauchery and Luxury. He lashes *Domitian*, and facetiously invokes the Muses in the Narrative of the large Turbot presented to *Domitian*. This Narrative contains the Admiration of the Spectators when the Fish was introduced; the Retreat of the Senators to give way to the Fish; the Form and Flattery in which it was presented, as if Nature had preserved it for *Domitian's* Age, and the Fish did all it could to be taken. After this a Council sits to determine how this Fish must be dressed.

dressed. The Poet is very satyrical in describing this Council, and *Catullus*, who was blind, admired the Fish most, which he took to be on his left Hand, whereas the Fish was on his right. *Vejento* in a Rapture flatters *Domitian*, and tells him, this was an Omen of Victory, and that *Arviragus*, King of *Britain*, would be made Captive; because it was a foreign Fish. When the Emperor asked the Question, whether the Fish should be cut in pieces? By no means, says *Montanus*; let there be a capacious Dish made to receive the Fish. The Council agreed in this, and were dismissed. The Poet wishes, in the End of this Satyr, *Domitian* had always spent his Life in those trifles. Nothing can be more satyrical.

IN the fifth Satyr, the Poet exposes the Miseries and Meanness of Parasites, who had better die than live in the servile Attendance they are forced to pay their Patron, and in the base Usage they received. The Wine, they are entertained with, is such as would create Madness. He lashes the Pride of Servants, the Covetousness of Patrons, who feed on delicious Food, whilst the poor Clients are served in a sordid Manner.

IN the 7th Satyr he enumerates the Infelicity of the Poets, who are only prais'd, and not rewarded. The Rich had nothing for their Friend the Poet, but enough for their Mistress ; and he is generally most rewarded, who wants it the least, whilst Prodigality and Luxury are always encouraged. He inveighs against the Ungenerousness of Parents in the Education of their Children, who had rather spend their Money in any Thing, than encourage a Master.

THE 8th Satyr censures the ignoble Actions of the Nobility, and maintains, nothing but Virtue can render us honourable. This is illustrated with many Instances. The Pride of the Nobility in their Pedigree makes the Poet represent them, as void of common Sense. He taxes the Præfects of Provinces for plundering their Allies, and observes these Provinces were happier in a State of War than Peace. He ridicules Nero for playing on the Stage, and makes it no Wonder the Nobility should be Mimics, when the Prince is a Fidler. Lastly, he displays the Excellencies of Persons meanly born, such as *Cicero*, *Marius*, *Servius*, *Tullius*, and the *Decii*.

THE

THE 10th Satyr corrects the imprudent Part of Mankind, who supplicate the Gods for what is a Curse rather than a Blessing, as immense Riches and Grandeur, which often draw upon the Owner Odium and Envy, and at last Death. He observes Ingenuity, Eloquence and Glory in Arms, have been fatal to the Orator and Hero. He ridicules their Folly, who petition the Gods for Length of Years. The Description of old Age, with the Inconveniences attending it, is very beautiful. He represents the Danger Beauty is attended with. Lastly, he advises us to leave it to the Gods to give us what their Wisdom shall judge most convenient.

THE 11th Satyr sets forth the Frugality of the Antients, and condemns the Luxury of the Age, with its ill Effects. These Subjects are adorn'd with Elegancy of Imagination and satyrical Reflections.

IN the 12th Satyr the Poet promises to pay his Vow for *Calvinus's* Delivery from the Perils of the Sea. The Horrors of a Storm, with its dismal Effects upon the Persons in Danger, with their Readiness to do any thing for the Sake of Life, is well describ'd.

THE

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THE 13th Satyr is the most excellent of all. The Poet comforts *Corvinus* for the Loss of the Money he had intrusted his Friend with. He demonstrates no bad Man can be happy, that divine Providence suffers nothing to go unpunish'd, that the Soul of the Guilty is its own Accuser and Evidence, Judge and Executor; and tho' the Gods may be slow in their Punishment, yet the Greatness of the Punishment, when it comes, will compensate the Slowness.

THE 14th is a moral Satyr. The Poet imputes the Wickedness of the Age to the bad Example of Parents, who teach their Children Luxury, Cruelity and Lust. He observes how the *Romans* are more industrious to entertain their Friends in a splendid Manner, than instruct their Children. He exposes the Sordidness of the Times, and the Covetousness of the Age.

THE 15th Satyr ridicules the Superstition of the *Egyptians*, who were afraid to feed on certain Brutes and Vegetables, but could devour human Flesh, so as to lick the very Ground where the Blood was spilt. He proves the *Egyptians* void of all Humanity, natural to Man.

THE

THE 16th Satyr is thought by some not *Juvenal's*, because not in the antient Codexes. *Scaliger* the Son took it to be *Juvenal's*. The Poet in this Satyr enumerates the Advantages of Warfare, and the Disadvantages of those who have to deal with Soldiers. The Advantages of the Soldier are Impunity for Injuries the People suffer, who dare make no Complaint for fear of heavier Abuses; and, if they do, there will be no body to patronize them or testify the Truth, whereas the Soldier can easily procure Patrons and Witnesses.

IT has been much disputed by the Moderns, which is the most excellent in Satyr, *Horace* or *Juvenal*. *Horace*, says *Quintilian*, is the only Person that knew how to tax human Irregularities, and, if the Diction of Satyr abhors all translatitious Terms, as contrary to the Idea of Truth and Simplicity, and the Form of Satyr is sportive and jesting, *Horace* is the only Person who has followed this Form, and pursued this Diction; for, as *Vossius* observes, *Juvenal's* Diction is Epic, and the Form of his Satyr often tragical. *Juvenal*, 'tis true, treats of many sublime and grave Subjects, as of divine Providence, a future Judgment, of the Duty of Parents to Children

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Children, and of Children to Parents: However, he abounds with horrible Impurities not fit to be read by any Christian, or revealed to human Knowledge. This makes him justly taxed for teaching those Vices he undertakes to correct. *Scaliger* the Father has not scrupled to allow him the Pre-eminence in Satyr. Mr. *Dryden*, in his Criticisms, has followed the Practice of the *French* Critics, in making the Scale rise and fall, sometimes for *Juvenal*, sometimes for *Horace*, according to the several particular Considerations with which he has weighed these two Authors.

PERSIUS was born, *A. D.* i. This Poet begins his Satyrs with a Prologue, in Imitation of the dramatic Poets. The Proem to the first Satyr is very beautiful, and contains the Sum of all his Satyrs:

O curas hominum ! O quantum est in rebus inane !

THE Poet, in this Satyr, lashes the Professors of the liberal Arts, upbraiding them for corrupting the Methods of Argumentation ; for their Effeminacy, Ignorance, and obsolete Diction, and for introducing this Effeminacy into the *Forum* ; where more pains were taken to tickle the Judges Ears than to declare the Truth.

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After

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After this he ridicules the broken Numbers of the Orators, and the impure Poetry *Nero* and his Company were delighted with.

S A T Y R II.

THE second Satyr treats of Prayer and Vows. It was a Question among the Philosophers, whether there was a God, and, if there was, whether human Affairs were governed by him? It was another Question, how God was to be worshipped, and what Vows we should pay him? The Stoics and other Philosophers maintained, no one but the wise Man knew how to pray to God. Others, as the *Cyrenaices*, and such as denied a Providence, particularly the *Epicureans*, maintained, we ought not to pray to God; for if, as some Heathens conceived, the Gods have no Regard to human Affairs, it is in vain to seek their Help. This Satyr was, therefore, to correct the Errors of Prayer, and instruct Mankind in the Decorum of divine Worship. The Poet first commends *Macrinus* for petitioning the Gods, from a Principle of their Bounty and Goodness, and for asking nothing but what was becoming a divine Being to grant. Secondly, he exemplifies the Errors of their Petitions, in asking impious

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pious and frivolous Things, and condemns their superstitious Prayers and contradictory Vows. Lastly, he expounds the Doctrine of divine Worship like a Christian Philosopher.

Quin damus id superis, de magna quod dare Lance
Non possit magni Messalæ Lippha Propago :
Compositum jus fasque animo, Sanctosq; Recessus
Mentis, et incoctum generoso Pectus honesto ?
Hæc cedo ut admoveam Templis, et Farre litabo.

S A T Y R III.

THE third Satyr, as the first, treats of Study, but the Topics are different. In the first Satyr, the Poet complains how Poetry and Oratory were abused ; in this he addresses the Youth who had neglected the Study of Letters and Philosophy, and instructs them in the Person of a Stoic Philosopher. He tells the Nobility it was in vain they courted Honour and Wealth, when they debased themselves in voluptuous and sordid Vices. He expounds the Excellency and Necessity of living well in a Tranquility of Life, from the Practice of Philosophy, the only Cure of a diseased Mind. V. 66. the Poet gives us a Summary of the Stoic Philosophy, when he bids us consider, what is Man, for what

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End was he made, what is the Order of Things, how short is Life, by whom was it given, what are the Bounds of Wealth, what we may lawfully desire, what is a just Use of Riches, what is owing to our Country, what to our Friends, and what is our Station in Life.

S A T Y R IV.

THE fourth Satyr is levelled at *Nero* and the young Nobility, who resembled him in their Vices. He taxes *Nero* for his Ignorance in Government, for being a Stranger to Philosophy, for not understanding how to order his Life, which made him rely on Power, and be given up to Vice. He guards him against the Flattery of his Courtiers.

S A T Y R V.

THIS is an elegant Satyr, and begins with a beautiful Proem. The Poet, first, celebrates the Praise of his Master *Anneus Cornutus*, in Expressions of the deepest Love and Admiration. He wishes he had a hundred Tongues to relate the Harmony there was betwixt the Master and Scholar, and the agreeable Methods of his Education. He recommends his Discipline

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pline to the Youth of the Age, and re-proves them for their Aversion to Education ; and endeavours to make good this Stoical Paradox, that no one is free, but the wise Man. He observes that such as put off a Reformation of Life from Time to Time, seldom or never reform ; that true Freedom consists in being exempt from Vice, and that our Reason, and not our Will, should be the Measure of all our Actions.

S A T Y R VI.

T H I S is an epistolary Satyr to *Cæsius Bassus* the Lyric Poet, and treats upon the legitimate Use of Riches. The Poet tells his Friend, he was making a Progress in Virtue, and disengaging himself from Vice by little and little ; then treats upon Ambition and Covetousness. Many, for want of distinguishing betwixt the Means and the End, make Riches the End of Happiness ; which, if well used, may be the Means to the ultimate End, but, when abused, are the greatest Evils.

P E R S I U S, in many places, is very obscure from his bold Tropes and disguised Satyr. He was a great Philosopher, which makes him correct Vice with Indig-

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nation and Vehemency. *Juvenal* was rather a Declaimer than a Philosopher, this made him more acute than *Perseus*. *Horace* exceeds both in the Form and Diction of Satyr. *Perseus* is always inculcating his Stoical Precepts. *Juvenal* declaims loudly against Vice, but *Horace* corrects it with facetious Wit. *Perseus*, like a Philosopher, sticks close to his Subject; *Horace* makes frequent Transitions. *Horace* could not be grave, nor *Perseus* sportive. *Perseus* is all Spirit, Ardor and Stings; *Horace* all Smiles. *Juvenal* is copious in his Invention, and pompous in his Diction, *Horace's* Diction is pure, and his Narrations are incredibly sweet. *Perseus* is sublime in his Diction, and agreeable in his Numbers.

LYRIC POETRY.

LYRIC Poetry, so term'd because sung with the Harp, was the Poetry of the *Hebrews*, and in Antiquity is prior to all other Poetry. The principal Greek Lyric Poets were *Stesichorus*, *Bacchylides*, *Ibycus*, *Anacreon*, *Pindar*, *Simonides*, *Alcman*, *Alcæus*, *Sappho* and *Corinna*. *Stesichorus*, as *Plutarch* informs us, invented the

the Hymn, *Alcman* the Dance, *Anacreon* the Love-Songs, *Pindar* the Song accommodated to the Dance. This Poetry was termed Ode, because sung; and this Ode, which was continued at first, is divided by *Pindar* into Strophes, Antistrophes and Epodes. This Division was taken from that of the Chorus in Tragedy, which at first was continu'd like the Ode. *Æschylus* begun this Division of the Chorus, which was a great Ornament to the *Greek Stage*; because it gave Variety of Motion to the Dances in the Chorus, as well as Variety of Measures to the Musick. *Sophocles* follow'd this Practice, and all the Poets after him. *Pindar*, who was seven Years younger than *Æschylus*, and was no doubt sensible of the considerable Alterations *Æschylus* made in Tragedy from this Division, as well as a Witness of the Applause *Sophocles* received from the Beauty of his Chorus's, happily imitated this Division in his Odes, which is thought to be the Cause of that inimitable Sublime, which carries this Poet with so much Facility and Freedom beyond all the Flights of the other Lyric Poets. We have little left us of the *Greek Lyrics*, but *Pindar's Odes*, two Odes of *Sappho*, and those of *Anacreon*.

PINDAR was a *Theban*, and flourished about the 76th Olympiad. Many of his Writings are lost. He is supposed to have composed eighteen Books of Lyrics. His Verses are termed *Eide*, perhaps, says *Vossius*, because these Poems are certain Images of Things; for, though they do not imitate Actions, yet they imitate the Affections and Manners. His Odes are all *Panegyrics* upon Persons victorious in the Olympic, Pythic, Nemean and Isthmian Sports. The Spirit of this Poetry is so very sublime, and the Beauties so peculiar, that 'tis impossible to make any Abstract of them; because we cannot distinguish the Beauties without separating the Parts, and losing the Numbers: In the Separation of the Parts the Transitions must be lost, and, in losing the Numbers, the Poetry dies. 'Tis not here, as in the Dramatic or Epic Kind, where the Imitations express the Manners in full. The Spirit of the Ode is Enthusiasm and Transport. The Imitations consist in sudden and bold Flights made by Allusions, Hints and quick Transitions, Syntax with Hyperbatons, Epithets compounded and strong, frequent Figures, sublime Tropes, Touches upon Fable and History, apt Digressions. In Evidence of what I assert, I appeal to the Beginning of the first Ode. The Beauty of this Exor-

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dium is only to be understood in the Original; because the Numbers, Disposition, Reticencies and Magnificence of the Terms are lost in the Translation. *Boileau*, to confute *Monf. Perault's* Notion of *Pindar*, has endeavour'd to translate Part of the first Strophe. This Translation may serve the End it was designed for, but it has no Resemblance of the Original. Nothing, says *Boileau*, in all Poetry can equal the Circumduction of these Words. "The vast Desert of the Heavens, when the Sun makes the Day." I own the Harmony of the Numbers, and the Grandeur of the Diction, is what makes the Original very beautiful, but, for want of this Diction and Numbers, the Beauties, as I conceive, are all lost in the Translation. *Pindar* can therefore be never known but from himself. The Composition of his Numbers are not to be imitated in any other Language. Of all the Musick in Poetry, this is the most elaborate; and, if with the Musick we consider the Grandeur of the Diction and Thoughts, there is no Symphony so capable of exalting the Soul, fixing the Attention, and captivating the Mind. When I first acquir'd the Knowledge of reading the Numbers, I was struck with such Surprise and Delight, that I could not forbear reading the same Strophe several Times. The more I read them, the more I am delighted.

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In harmonic Numbers the Art of Composition is to please the Ear and Fancy of the Hearer by proportion'd Sounds, term'd commensurable Quantities and Concords. This Musick only in Sounds has a great Effect on the Soul of Man ; but this Musick, join'd with the highest Powers of Reason, and the greatest Beauties of Diction, has a double Influence in ravishing the Ear and pleasing the Understanding. In the Numbers of *Pindar* we are sometimes above the Clouds, sometimes descending, sometimes swimming in a direct Course, rising by little, sinking as gradually, carried aloft as quick as Lightning with such Rapidity of Measures, as agitate the Soul, and make the Passions keep Time with the Numbers. Besides the Beauty of his Numbers, the Poet is no less eminent for his moral and divine Maxims, some of which I have collected and recommend to the Reader. In the third Strophe of his first Olympic Ode, he asserts that all human Actions lye open to the Knowledge of God. In the third Strophe of the second Ode, he asserts the Immortality of the Soul, a future Judgment, and the Punishment for Guilt after Death ; and he terms the immutable Justice of God, Necessity. In the fourth Strophe he describes the Reward of the Good, which is to live in Light, in Eternity of Happiness, but the Bad are consign'd

to Anguish and Pain; and, in the Conclusion of the first Antistrophe in the eighth Ode, he makes God the efficient Cause of human Blessings; and, in the second Strophe, he terms the Hospitality of Nations the Decree of Heaven. In the Beginning of the third Strophe in the same Ode, he observes that the Minds of the Illiterate are possess'd with Levity; and, in the last Epode, that God preserves the Good, accumulates many Blessings, and keeps them from Distempers. In the Antistrophe of the ninth Ode, he separates the Gods from all Contentions. In the fourth Antistrophe, he observes, there are Degrees in Virtue we cannot all arrive at, that a Diversity of Nature draws us to different Occupations, which are necessary to human Society, and that Wisdom and an Improvement of the Genius is what excels all other Studies. In the third Strophe of the first Pythian Ode, he asserts, all our Attempts after Virtue are derived from God, and that Wisdom, Fortitude and Eloquence, are the Gift of Heaven. In the third Strophe of the second Ode, he says we ought not to contend against God. In the third Antistrophe of the third Ode, that we ought to ask from the Gods what is suitable to our Condition: In the last Epode, that we should submit ourselves to all Conditions of Life, and continually adore and honour, with all
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our Faculties, the divine Being, for the Blessings bestowed upon us. In the fourth Epode of the 8th Ode, that the Goods of this World are not in the Power of Man, but that God raises one and depresses another, according to the Measure of divine Wisdom. In the first Strophe of the 6th *Nemean* Ode, he makes our human Understanding a Similitude of Divinity.

THIS Poet is admired for his Sublimity. *Pindar* and *Sophocles*, says *Longinus*, like a rapid Fire, carry every thing before them, though sometimes the Heat is unhappily extinguished. The Magnificence of his Enthusiasm, his Sentiments and Figures, his most happy Copiousness of Things and Words, his peculiar Torrent of Eloquence, made *Quintilian* esteem him the Prince, and that by far, of all the Lyric Poets. This, says he, was the Reason *Horace* justly thought he was never to be imitated. The Usefulness of his Poetry recommends him to the Votaries of Religion and Learning. His Hymns are continued Lessons of Morality, recommending to us one Virtue or another, as Justice, Hospitality, Peace and Piety, Prudence and Contentedness, Fortitude, Veracity, Innocence, Affability, Emulations after Goodness, and such like. His Erudition and Grandeur of Poetry made the Antients give him the Title

of

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of the Wisest, the Divine, the Great, and the most Sublime. *Plato* calls him the Wisest and the Divine; *Æschylus* terms him the Great, and *Athenæus* the most Sublime.

THE first Lyric Poetry among the *Romans* were the Hymns of the *Salij*, and the unpolished Songs sung at the Table in Honour of the Heroes. *Cato*, as we learn from *Cicero's Tusculan Questions*, mentions these Lyrics in his Book of Origins. This is all we know of *Latin Lyric Poetry*, from the Foundation of *Rome* to *Augustus Cæsar's* Age. The only Poet, says *Quintilian*, that deserves to be mentioned in this kind of Poetry, is *HORACE*. I shall not attempt any other Abstract but that of his Philosophy, for Reasons mentioned in my Remarks on *Pindar*. His philosophical Precepts are, that the Shortness of our Lives cuts our Hopes short, that we ought not to be solicitous for tomorrow, that Friendship and Love should be as lasting as Life, that Innocence and Purity of Life is every where protected by the Gods, that our Misfortunes are to be lightened by Patience, that God humbles the exalted, and exalts the humble, that the greatest Conquest is to subdue ourselves, that Equanimity of Temper is our Happiness

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piness in all Conditions of Life, that by Virtue we arrive at Immortality, that nothing can make the Just forfeit his Resolutions, that Power without Prudence destroys itself, that Obedience to God is our only Support, that the more we deny ourselves, the more God will bless us, the more we covet, the more we shall want, that true Repentance for Sin is to extirpate Vice, that he is only happy, who enjoys with Wisdom the Blessings of Heaven. This Poet is incredibly sweet in his Composition, as sweet, says *Jul. Scaliger*, as Nectar and Ambrosia; and this Critic was so much in Love with him, as to prefer two of his Odes, the 9th of the 3d Book, and the 3d of the 4th Book, to many of *Pindar's* Pythic and *Nemean* Odes: Nay, he was so far transported, as to assert, he had rather be the Author of the like Odes, than King of all *Tarracon*. However, he has not scrupled to tax him for stealing many of his Odes from the *Greek* Lyrics, which, says he, if extant, would discover many Thefts. *Horace*, no doubt, imitated the *Greek* Poets. To condemn him of Theft, and that upon Surmise, is unhand-some Language. *Quintilian* characterizes this Author as beautiful and facetious, and happily bold in the Variety of his Figures and Terms. His Numbers, though
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sweet,

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sweet, have not that Variety and Sublimity we may every where find in *Pindar*.

HORACE exceeds *Pindar* in the Variety of his Subject-matter: *Pindar* *Horace*, in the Character of his Odes. *Horace*, for the most part, soothes the Imagination with smooth and soft Airs: *Pindar* strikes us with Vehemency of Numbers, Dithyrambic Terms and sublime Thoughts. *Horace*, as if he always kept his Eye on the Lyric Muse, rises, but not out of Sight; expatiates, but in Measure; flows, but, for the most part, with a gentle Course. *Pindar* is immense in his Flight, unbounded in his Excursions, and as rapid in his Course, as the impetuous Torrent descending from a Precipice. *Horace* is a most valuable School-Author, but requires a Master of Language and Poetry to make a tolerable Construction. If he is not construed better than translated, the Author must suffer much.

DRAMATIC

DRAMATIC POETRY.

DRAMATIC, or Imitative Poetry, including Tragedy and Comedy, is so termed from the *Greek Drân*, which signifies to act; for this Poetry imitates by Action. Its Origin is deduced by the Learned from the Celebration of the first festival Days, when the primitive People met together at their Harvest-home to worship the Gods in Sacrifices; and, after this religious Devotion, to enjoy each other in mutual Mirth and Relaxation from Business. *Plato*, in his second Book of Laws, writes, that the Gods, in pity to Mankind, born to Misery and Labour, instituted, by the Celebration of festival Days, Intermissions and Relaxations from this painful Life; and that they made the Muses, *Apollo* and *Bacchus*, Presidents of these Festivals; and the Antients, as we learn from *Athenæus*, were particular in their Honour to *Bacchus*, as the Institutor of this Feast, and the Author of Wine; and *Pausanias* tells us, the Antients, in Honour of the Invention of Wine, found out Songs and reproachful Invectives among the Fellow-Villagers. The Prize of this Song was a Goat, in *Greek Tragos*, and the con-

tending

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tending Persons were termed Goat-singers or Tragedians. This Word has many Etymologies given by the Learned. Thus Dramatic Poetry was sacred to *Bacchus*. These Songs at first were extempore Kinds of unpolished Verse, partly grave, and partly jocose; but this kind of Poetry, *Aristotle* observed, soon changed its Form. The more enlarged Capacities sung the Praises of the Gods and Heroes, and the inferior Genius's composed satirical Pieces. Comedy was produced from the obscene Songs termed *Phallica*, and Tragedy from *Dithyrambics*.

TRAGEDY and Comedy, therefore, derive their Origin from the divine Worship of the Heathens. Comedy, in the Original, imports a Village-song; but some derive this Term from Words, which signify singing and rioting; because these Songs were used on festival Days. *Donatus* or *Evanthius* informs us, how this Poem was, by little and little, brought to Perfection. The old Comedy, as well as Tragedy, was simple Verse, which the Chorus sung to the Tune of the Pipe, as they walked round the smoking Altars, or as they stood still, or returned. At first the Chorus received an Addition of one Person, who answered the Chorus alternately, and gave Variety

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and Improvement to the Musick. After this a second, then a third, till at last the Persons and Apparatus of the Stage were produced.

'TIS not agreed who were the first Authors of Comedy. The *Sicilians* make themselves the Authors of this, as well as of Pastoral Poetry. The *Athenians* lay Claim to this Honour, but the Attick Term for Village is *Demos*, the Dorian Term *Come*. The *Sicilians* boast they were a Colony of the *Megariens*, and profess *Epicarmus* to be their Citizen, who lived before *Chonnida* or *Cbionides*, as *Lilius Gyraldus* will have it, and *Magnetes*, both *Athenians*, to whom the Origin of Comedy is falsely ascrib'd. The *Sicilians* not only lay Claim to the Invention, but the Improvement of Comedy by *Phormus* and *Epicarmus*, who gave life to this Poetry, by introducing the Fable, and altering the Raillery. *Theocritus* makes Comedy invented in *Sicily*, and *Solinus* writes, that in the Times of *Epicarmus*, there was another Writer of Comedy. This was *Phormis* or *Phormus* a *Syracusian*, and Familiar of *Gelo* the Tyrant. *Crates* was the first Writer of Comedy among the *Athenians*. *Diomedes* makes *Susarion*, *Mullus* and *Magnes*, the first Authors. *Vossius* makes no doubt, but
Comedy

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Comedy was much improv'd from the Honours conferr'd upon the most excellent Comedians ; for, at *Athens* as well as in *Sicily*, five Persons were constituted Judges of Comedy, as we learn from *Hesychius*.

COMEDY has therefore a threefold Division, from the Age of the Writers, term'd old, middle and new. Old Comedy is divided into two Parts ; one more antient, of which we have nothing remaining. *Epicharmus* was the Author of it, who flourished partly before, and partly in the Time of the *Persian War*. Nor is this a Wonder, says *Vossius*, for he liv'd ninety seven Years, as *Lucian* informs us in his *Macrobius*. Comedy was now in its rude and uncultivated State ; it was sententious, temperate and harmless, jocular but not bitter. *Diomedes* makes *Susarion*, *Mullus* and *Magnes* fall under this Division. *Susarion*, term'd so by *Diomedes*, but by *Clemens* *Sisarion* is called *Sannyrion* in the Prolegomenon of *Aristophanes*, and is there characterized as introducing inordinate Persons, and making it his only Scope to excite Laughter. The following Comedy, which flourished in the Time of the *Peloponnesian War*, and, for its Excellency, had the Name of old Comedy, was cultivated by *Eupolis* and *Cratinus*. *Cratinus* first in-

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roduced three Persons, and methodized this Poem. He chastised the bad, and mixed what was useful and agreeable together.

ARISTOPHANES succeeded, who flourished in the fourth Year of the 89th Olympiad. Though *Cratinus* had much improved Comedy by distinguishing the Parts, disposing the Acts, and increasing the Number of Actors, yet Comedy wanted the Perfection which it afterward received from *Aristophanes*; for, whereas *Eupolis* studied to delight, *Cratinus* to be satyrical, *Aristophanes* pursued a Medium; and tho' he was not so bitter as *Cratinus*, yet he was as vehement against Delinquents. *Cratinus* was sharp and appeared with a naked Sword: *Eupolis* weighty and agreeable in his Bitterness from the Novelty of his fictitious Persons; but *Aristophanes* was facetiously stinging, and, as he was naturally choleric and bold, and a profess'd Enemy to Servitude, and all who endeavour'd the Oppression of their Country, the Times he liv'd in afforded him ample Matter to exert his Wit, and express his Affections for his Country. The *Athenians* were then governed by Persons, who had no other Designs but to enslave their Country. *Aristophanes* was soon sensible of this, and, like
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a generous Patriot, exposed those Designs upon the open Stage. *Cleon*, Tribune of the People, of a turbulent Spirit, and injurious to the City, first felt his Satyr. In his Comedy termed *Hippeis*, the Poet acted the Person of *Cleon*, and in a most artful Manner exposed his Cruelty and Abuse of the State. *Cleon* was condemned to pay a Mulct of five Talents to the Poet. Nor did his Industry only lead him to secure the State from the Magistrates at Home, but he was as watchful against the Enemy abroad. The *Lacedemonians* and others, who were jealous of the *Athenian* Grandeur, looked upon *Aristophanes* as an Army to the *Athenians*, and thought it impossible to accomplish their Ends, whilst his Councils were pursued ; for he had made the Stage a School of Politics and military Arts. He did not flatter his Auditory, but endeavoured to be instructive by most witty Inventions. His Comedies have been esteemed an exact History of *Athens*. This made *Plato* recommend them to *Dionysius* King of *Syracuse*, who was desirous of understanding the *Greek* Tongue, and the *Athenian* State. This Poet has been justly condemned by the Learned, particularly *Cicero*, for traducing the greatest Men of his Age, as *Peicles*, *Alcibiades*, *Socrates* and *Euripides*. *Socrates* was an Enemy to the Licentiousness

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of Comedy, and never went to the Theatre, but when *Alcibiades* or *Critias* obliged him to go with them. He heard *Euripides's* Plays acted ; for *Euripides* was his intimate Friend, and his Morality pleased him. This is supposed to be the Grounds of *Aristophanes's* Hatred to this great Man. *Anytus* and *Melitus*, who were *Socrates's* bitter Enemies, forwarded this Resentment, and put *Aristophanes* upon a Scheme of Revenge, as we learn from the *Greek Arguments* and *Ælian*; and nothing can be more artful than the Means the Poet used in his *Nephelai* to vilify *Socrates*. This Licentiousness and open Raillery of the Stage was stopp'd by a Law enacted, when the thirty Tyrants governed *Athens*. In the popular State the common People were glad to hear their Superiors loaded with Calumny, for there is always a Kind of Envy from Inferiors to Superiors.

AFTER the immoderate Liberty of the Stage was suppress'd, and the Poets suffer'd for their Abuses, particularly *Eupolis*, who was drown'd by *Alcibiades* for his Play termed *Dipper*, the Chorus, most concerned in these Railleries, was silenced, and the Parabasis or Digressions introduced. The Digressions contain'd Reflections on the Diction or Composition of the Poets,

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or, in a general Manner, glanced at the Vices of the Citizens without mentioning Names; or, if the Names were intended, it was under Disguise, and this is the Origin of middle Comedy. In the Reign of *Alexander the Great*, there was a Law made that a Suspicion of Scandal was actionable, though no Name was mention'd. This entirely suppressed the Licentiousness of the Stage, and gave Birth to new Comedy, where the Persons are fictitious, and the Prologue supplies the Place of the Chorus. *Philemon*, *Menander*, *Diphilus*, *Posidippus* and *Apollodorus*, excelled in this Kind of Comedy. *Frischlinus*, in his Life of *Aristophanes*, is of Opinion *Aristophanes's Plutus*, and the like, were composed after the first Edict of the States. His *Cocalus*, where there is only a Prologue and no Chorus, is of the Kind of new Comedy, as *Vossius* and *Frischlinus* observe. Thus, says *Vossius*, Comedy, which at first was nothing but a Chorus without Actors, was made to consist of a Number of Actors without any Chorus.

NEW Comedy differ'd much from the old. The Subjects of old Comedy were real, those of new fictitious. Old Comedy was full of Raillery, the new had Stings, but abstain'd from Reproach. Old Comedy made use of various Kinds of Verse: The

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new only used Iambics and Trochaics. The new was more elegant and equal in its Stile, the Diction of the old more grand, and the Stile less equal. This was what, with other Things, says *Vossius*, made *Plutarch* prefer *Menander's* Diction so much to *Aristophanes's*. *Plutarch* condemns *Aristophanes* for his unequal Stile, Obscurity of Diction, for being malepart, loquacious, trifling, arrogant and haughty, and for observing no Decorum, for making his Persons speak only what occur'd to him, so that we cannot distinguish, from the Stile, whether the Father or the Son, a Rustic or a Deity is discoursing; but, says *Plutarch*, *Menander's* Diction was agreeable to the Condition, Age and Nature of every Person, and incredibly persuasive. The Theatre was always full of the Learned, when his Plays were acted, and they were a Relaxation to the Philosophers of their intense and deep Meditations. *Menander's* Jests were sacred, *Aristophanes's* bitter and rough, and of a biting, sharp and galling Force: He corrupted his Imitations in constituting a malicious, and not a civil Craft, and in making his Rustics foolish, and not circumspect, his Amours impure, and not agreeable, and his Jests were such as should be laughed at, rather than excite Laughter. It must be confessed, there are many Things scurrilous, obscene and fordid in *Aristophanes*;

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phanes; but those, who plead in Behalf of him, particularly *Frischlinus*, say he has many Things grave and good, and that the Faults laid to his Charge, do not occur in all his Comedies, but only in some, and that seldom, and therefore the whole of his Poetry is not to be condemned. His Characters, they plead, are conformable to the Persons of the Drama, which are often dishonest Servants, avaritious old Men, libidinous Women and the like, so that the Poet was obliged to represent his Persons, such as they really were; and the Reason, why he characterized such Persons, was to comply with the Humour of the Age, which relish'd nothing else. Thus the End excuses him; because, as *Cælius Rhodiginus* observes, Mirth and Joy was the only Scope of *Greek Comedy*. Another Plea for these Characters is the Correction of Vice by ridiculing and exposing the vicious Persons, and therefore he did nothing unbecoming a Comedian in his Imitation of such Persons. The Odes of his Chorus have indeed something of Tragedy in them; because the Gods and Goddesses are here invoked. This is what makes for *Plutarch*; but this Gravity was agreeable to the Constitution of the Chorus, who sung their Odes to the Pipe. In *Menander's* Time new Comedy had no Chorus. What this Poet

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Poet was, will more evidently appear from a particular Consideration of each Comedy.

HIS *Plutus*, which is reckoned the last Comedy he put his Name to, was made, to expose the avaritious Humours of the Age, in the 4th Year of the 97th Olympiad, and 358th Year of *Rome*, after the Licentiousness of Comedy was stopt by a Law *Antimachus* proposed. This is the Reason, there is nothing of publick Affairs mentioned in this Drama. We learn from the Scholiast, there were two Comedies of this Name. The first was acted in the 4th Year of the 92d Olympiad. *Petit* observes, many things are inserted in the last *Plutus* out of the former, as the Chorus, which new Comedy wanted, with the particular Names of the Persons satirized, such as *Pamphilus*, *Argyrius Philepsus*, and *Philonides*; for, when the last *Plutus* was acted, there was a Law, that no Name of any Person satirized should be expressed, *Palmerius*, who disbelieves the *Scholia*, is of another Opinion. Some assert, he published his second *Plutus* five Years after the first, in the 363d Year of *Rome*. The *Plutus* is first in the Editions, though composed last, and is a Specimen of the new Comedy. The Beauties of this Drama consist

consist in the Character of Covetousness the Poet gives of his own Age. In the first Scene of the first Act, and in the second Scene, this Character is most satirically pursued, in the Poets making all their Actions of State and Religion founded on Lucre; and, here and there, the heavy and real Effects of Avarice and Riches are exposed in a most particular and entertaining Manner. When *Cbremylus* the Master enumerates the ill Effects of Riches, the Poet, according to the Rules of Comedy, makes the Servant *Carion* mention such Effects as were most agreeable to his Desires, such as please the Appetite. In the 3d Scene of the second Act, where *Cbremylus* sends for his Friends to partake of his Happiness, since he had got *Plutus*, the Poet is very satirically witty on the Temper of the Age. This, says he, is contrary to the Practice of the *Athenians*, who do all they can to conceal their Riches from their Friends; and, when they wanted a Physician to recover *Plutus's* Sight, the Answer is, there was no Reward of Art, and consequently no Art; and nothing can be more agreeable than *Blepsidemus's* Flight at the Appearance of Poverty; and the Poet has ingeniously described Poverty and her good Effects in Opposition to Riches and their bad Effects. The second Scene of the
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the third Act, is a most pleasant Banter upon heathenish Priestcraft, and here the Poet is very satirical on *Neoclides*. *Neoclides*, says *Carion*, was brought to the Temple of *Æsculapius* to be cured; and though, says he, he was blind, yet no one, who had his Sight, exceeded him in Theft. In the second Scene of the fourth Act, we have a lively Picture of the Ingratitude of those Persons, who are unmindful of Friends reduced to Necessity. The fourth Scene of the fourth Act is a pleasant Satyr upon a libidinous old Woman forsaken by her Lover; and the fifth Scene is the same Satyr most wittily carried on. The last Act is a Satyr upon heathenish Priestcraft.

THE first *Nephelei* was composed to satisfy his Resentment against *Socrates*, and published, according to *Ælian*, in the first Year of the 89th Olympiad, when *Isarchus* was *Archon*, and, according to *Diodorus Siculus*, *Iparchus*, but condemned by *Alcibiades's* Party, and the Friends of *Socrates*. In the following Year, which was the 330th Year of *Rome*, his second *Nephelei*, new extant, was published with great Applause of the People, under *Aminias's* Archonship. Some think the second *Nephelei* was only the first, acted the Year following with a little Variation; because

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hissed off the Stage the first Time. *Petit* carps at *Ælian* for saying, the first *Nephe-lai* was received with Applause. *Scheffer* defends *Ælian*, and allows the Play to be applauded by the common People, but not the Judges. *Palmerius* quarrels with *Ælian* for asserting, *Aristophanes* was suborned, by *Anytus* and *Melitus*, to write this Play; for, says he, this Play was composed when *Cleon* was alive. *Cleon* was killed in the 10th Year of the *Peloponnesian* War, according to *Thucydides*, when *Aminias* was Archon, in the 2d Year of the 89th Olympiad, according to *Diodorus*; but the Bill against *Socrates* was brought in, when *Laches* was Archon, in the 1st Year of the 95th Olympiad, twenty-three Years after *Cleon's* Death; so the Bill must be twenty-four or twenty-five Years in preparing, which, he says, is absurd. He concludes, therefore, from the *Scholia*, that the Grounds of this Play were derived from the Contentions betwixt the Poets and Philosophers. *Spanhemius* is of the same Notion; who critically observes, that the real and true Cause of the Hatred betwixt *Aristophanes* and *Socrates* was, because *Socrates* was not pleased with the Comedians, but utterly despised them for their Invectives and Raillery. This Drama is characterized, in the Fourth of the *Greek Arguments*,

guments, as the most beautiful and artificial of all his Comedies ; and, in another Argument it is said, according to *Kuster's* Interpretation, this Drama was elaborated with the most exquisite Eloquence and Care. *Aristophanes* himself preferred it to all his other Comedies, v. 528. of this Drama. In the first Scene of the first Act, we have a most beautiful Character of an extravagant Son, who lies snoring and dreaming of his beloved Sports, driving his Chariots, making his Matches, and taking Care of his Horses ; whilst the Father *Strepsiades* lies awake, computing the Expences his Son's Extravagance had run him into, and the Character of *Strepsiades's* rustic Life before Marriage, and of his magnificent, sumptuous, and delicate Life after Marriage, with the Contention at the Birth of the first Son, what his Name should be, is truly comical, and well imitated by Mr. *Addison* in his *Sir John Anvil* and *Lady Mary*. In the second Scene of this Act, the Poet begins his Ridicule on *Socrates*, which consists in such a Variety of Ridicule, as cannot be mentioned in part, without Injury to the whole. The Catastrophe of this Play ends in the Burning of *Socrates's* House. This fatal Catastrophe is artfully worked up from the Beginning of the Play ; and, notwithstanding

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withstanding the Multitude of Ridicule this Drama affords, yet the Poet was so dextrous, as to keep close to the Character of *Socrates*.

THE *Batrachoi* is a Satyr on *Euripides*, and was published after *Euripides*'s Death, in the 3d Year of the 93d Olymp. when *Callias* was Archon, in the 341st Year of Rome. Some think this Play was composed to expose the preposterous Manners of the *Athenians*, who made themselves Judges of the Learned without Qualifications. But *Frischlinus*'s Account of the Origin of this Drama seems most just. *Euripides*, says he, published a Tragedy, in which *Palamedes* is represented as unjustly slain by the *Grecians*; and, because many things in this Tragedy rather represented the Death of *Socrates* than *Palamedes*, *Euripides* rendered *Aristophanes* obnoxious to the great Envy of the People. To take off this Envy, the Poet composed his *Frogs*. In the first Scene of the third Act, the Poet begins his Ridicule on *Euripides*. *Xanthias*, *Bacchus*'s Servant, is alarmed with the Noise he heard in Hell, which made him ask the Cause. *Æacus* answers, this Tumult proceeded from *Æschylus* and *Euripides*, who were contending for the Prize of Poetry; that *Æschylus*, who was possessed of the
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tragic Seat before *Euripides* came thither, had lost his Place of Honour, to which *Euripides* was preferred by a Multitude of Cut-purses, House-breakers, Plunderers and Parricides, who were all charmed with *Euripides's* Songs, Strophes and Contradictions. In the second Scene of the third Act, *Euripides* pleads for his Superiority of Art in Poetry, and accuses *Æschylus* of monstrous Diction, bombast and licentious Expressions. *Æschylus* retorts upon *Euripides*, and upbraids him for his Loquacity and trifling Terms. In the first Scene of the fourth Act, *Euripides* accuses *Æschylus* for his introducing mute Persons in his *Niobe* and *Achilles*, and for his hard invented Terms. In the following Scene *Æschylus* charges *Euripides* for corrupting the Age by his effeminate Characters, contrary to his Practice, who had left the *Athenians* generous and brave, not crafty and mischievous. In the first Scene of the fifth Act, *Euripides* examines *Æschylus's* Prologues, and accuses him of Tautologies. In the third Scene of the fifth Act, *Bacchus*, at the Request of *Æschylus*, orders both the Poet's Words and Metre to be balanced in a Scale, that he might discover the Weight of each. *Æschylus's* Diction is made to outweigh *Euripides*.

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HIS *Hippeis* is a Satyr upon *Cleon*, and was published in the 4th Year of the 88th Olympiad, in the 328th Year of *Rome*, and 7th Year of the *Peloponnesian War*, when *Sphaacteria* was besieged, and *Stratocles* was Archon. *Demosthenes* and *Nicias* open this Drama under the Character of miserable Servants. At the 46th Verse of the first Scene, *Demosthenes*, turning to the Spectators, declares the Practice, Manner and Art of *Cleon*, and the whole Drama is only a Satyr on *Cleon's* Male-administration. There are many scurrilous Expressions in this Drama.

THE *Acharnes* is a State-Comedy upon the Conduct of the *Sicilian* Generals, *Alcibiades*, *Nicias*, and *Lamachus*. This Play was acted in the 3d Year of the 88th Olympiad, when *Euthydemus* was Archon. Says *Palmerius*, *Fricblinus* trifles in asserting, this Play was first acted after the Death of *Lamachus*. In the second Scene of the first Act, as well as the fourth Scene, we have a lively Character of such Ambassadors, as spend their Time in foreign Courts more for their own Pleasure, than the Good of their Country. The fourth Scene of the second Act is a merry Banter upon *Euripides* and his *Telephus*. There are many

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trifling things in this Drama, as *Megareus's* selling his Daughters, with the whole Narrative of the Market.

IN the 2d Year of the 89th Olympiad, and 330th of *Rome*, after the second *Sicilian* Defeat, the *Spheces* was twice acted, when *Aminias* was Archon, before the last *Nephelai* was published. The Design of this Comedy was to expose the litigious Temper of the *Athenians*, as well as *Chares*, who is here designed, under the Name of *Labes*, as the Author of the Defeat from his ill Conduct. There is little of Art and Ingenuity in this Play. In the first Part of this Drama *Bdelycleon* the Son confines his Father *Philocleon* from frequenting the Courts of Justice, and his Discourse to his Servants to have a strict Eye upon his Father, makes up a great Part of the first Act. At the End, the Chorus of Wasps enter, who plead for the Father, and, after this, *Bdelycleon* puts his Father, who was about to make his Escape, under strict Confinement. The Chorus plead for the Father, but *Bdelycleon*, by his Actions and Words, prevents the Assistance of the Chorus. After this *Philocleon* and *Bdelycleon* have a long Discourse about the Courts of Justice. At last the Chorus and *Bdelycleon* agree in their Sentiments, and *Bdelycleon* persuades

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persuades his Father to act according to his Desires, and sit as Judge at home. After this, one of the Servants accuses a Dog for eating a Cheese. This Cause is a long while a trying. The Sequel and Conclusion of this Drama is as trifling as the rest. There is little of Comedy, but a-bundance of Obscurity in Terms.

THE *Ornithes* is another State-Comedy, and published in the Year of Rome 338, and the 2d Year of the 91st Olympiad. The Poet, in this Comedy, advises the *Athenians* to fortify *Decelia*, under the Name of *Nepbelococcygia*, against the *Lacedæmonians*. This was good Counsel, had the *Athenians* observed it. The *Lacedæmonians* seized upon this Place two Years afterwards. This is the most unintelligible Drama I ever read. If the Birds are fabulous, there may be something meant by this Play, but utterly unintelligible to the present Age; that they are all fabulous is impossible, for this would require an infinite Moral. The Author of the *Greek* Argument interprets the Fable in this Sense; that, as the State-policy was sadly weakened by the corrupt Ministers of State, the Poet obscurely intimates by this Policy of Birds, there ought to be a Change in the *Athenian* State.

THE *Irene* is thought by some to be composed to reconcile the *Græcian* States, in the 13th Year of the *Peloponnesian* War, after the Death of *Cleon* and *Brasidas*, when the *Lacedæmonians* and *Athenians* had made a Truce for fifty Years, which did not last seven. The Scholia and the Compilers of the Arguments of the Fables give us no Intimation when this Drama was publish'd. *Petit* makes it publish'd in the third Year of the 89th Olympiad, *Palmerius* in the following Olympiad, in the 13th Year of the *Peloponnesian* War, when *Astyphilus* was Archon. The Design of the Poet in this Drama, has nothing of Obscurity in it. *Trygæus* a Countryman goes to Heaven to enquire of *Jupiter*, what was the Reason the Affairs of *Greece* were in such a miserable State of War. When he came to *Jupiter's* Palace, he met with *Mercury*, and asked after *Jupiter*. *Mercury* answers, *Jupiter* with the rest of the Gods, out of Anger to the *Greeks*, was removed to the supreme Heavens, and the Reason, why the Gods were angry with the *Greeks*, was, because they loved War, when they might enjoy Peace; and that War had shut Peace up in a Cavern, confined her down with Stones, and was about to grind the Nations to Powder in a Mortar. The comical Part of this Drama consists in *Trygæus's* going

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to Heaven, and the Means that were used to draw Peace out of the Cavern. Here the Poet is satyrically witty in representing those that were to pull Peace out of the Pit with a Rope: Some pull not equally, and some pull not at all. After Peace was recovered, and the Chorus had congratulated her Return, the rest of the Comedy turns upon the Artificers of War-Instruments; but, as this Part of the Drama is out of the Plot, which was unravelled, when Peace was recovered, it cannot have that Vivacity, we find in those Parts, which precede the unravelling of the Plot. This makes it necessary, in all Plays, little should be said after the Plot is unravelled.

THE *Ecclesiastusai*, where the Women are made Ministers of State, was composed, as we learn from the *Greek* Argument, to ridicule the Philosophers, and particularly *Plato's* Republic. *Petit* makes this Drama published in the fourth Year of the 96th Olympiad, when *Demostratus* was Archon. *Palmerius* conjectures it was published about the 92d Olympiad. After this he concludes it was published in the third Year of the 96th Olympiad, but, at last, makes the Time uncertain. I can find little of Art in this Drama. The Design of the Poet seems to me to be a bitter Satyr upon the Women. There are many Impu-

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rities in this Drama, particularly in the Beginning.

HIS *Theſmophoriazuzſai* was made to ridicule *Euripides*, and acted, according to *Palmerius*, in the 21ſt Year of the *Peloponneſian* War, when *Callias* was Prætor, in the 92d Olympiad. *Petit* makes this Drama appear three Years later, in the 4th Year of the 92d Olympiad when *Diocles* was Prætor. *Euripides* is accused by thoſe, who celebrated the Feaſts of *Ceres*, for defaming in his Tragedies the Female Sex, for which they threatned a heavy Punishment. To ridicule *Euripides*, the Poet makes him flee to *Agathon*, a ſordid and vile Poet, for to plead his Cauſe at the Feſtival of *Ceres*. *Agathon* rejected his Petition, and the Dialogue betwixt *Euripides* and *Agathon* is the chief Part of the Comedy deſigned againſt *Euripides*. What follows in *Mneſilochus*'s Plea at the Feaſt of *Ceres* in Favour of *Euripides*, is a ſevere Satyr upon the Women. This Drama is moſt impure and ſcurrilous.

HIS *Lyſiſtrata* was compoſed when all *Greece* was in Arms, perhaps when the new Confederacy was made of a hundred Years. *Petit* makes this Drama, with the *Theſmophoriazuzſai*, published in the fourth Year of the 92d Olympiad, when *Diocles* was

was Archon. *Palmerius* thinks his *Theſmophoriazusai* was acted in the 92d Olympiad, and 21st Year of the *Peloponnesian* War, when *Callias* was Archon, but his *Lyſiſtrata* in the second Year of the 92d Olympiad, when *Theopompus* was Archon. The Argument of this Drama is, that the Women are resolved not to lye with their Husbands, unless the *Athenians* made a Peace. For this End *Lyſiſtrata* convenes a Council of *Athenian*, *Grecian* and *Peloponnesian* Women, setting before them the Greatness of the War, and the Dangers they were under, and then enters upon the Measures I have mention'd, of procuring Peace. *Lyſiſtrata* opens the Drama with bitter Reflections on the natural Tardiness of Women, when they are concerned in Affairs of Moment. This Drama has more Impurity than Art in it. It is a bitter Satyr upon the Men, as well as Women, and the Impurities are such as ought not to have been mention'd by the Poet, nor any one else.

FROM the particular Consideration I have made of these Dramas, it appears, this Poet's Talent of Wit lay altogether in Satyr, and that there is too much of Truth in many Things *Plutarch* objects against him. His Diction is Attic, and his Style elegant, pure and agreeable: His Versification incredibly sweet, and hath been term-

ed *Aristophanic*, not that he was the Inventor of it, but because he frequently used it; for *Hephæstion* and the Expositors upon *Aristophanes* inform us, *Cratinus*, *Epicharmus* and *Aristoxenus* used this Kind of Verse. *Suidas* makes him Author of the *Tetrametre* and *Octometre*; he indeed rises very often to the Majesty of Tragedy, particularly in his *Ecclesiazusai*, as *Tan. Faber* observes, where all his Verses are tragical. Wherefore, says *Faber*, *Aristophanes* was very happy in not having such a Scholiast as *Donatus*, who would have made him suffer heavily for this rash License; but, says *Faber*, if *Aristophanes* had been alive, he would have laughed at him. *Lilius Gyraldus* in his sixth Dialogue, makes him the most elegant and excellent of all the *Athenians* for his various Invention, Wit and Art. *Theodorus Gaza*, when asked which was the best *Greek* Author to be read most by Learners of *Greek*, answered, *Aristophanes*, *Chrysostom* is thought to owe a good Part of his Eloquence and Vehemency in correcting Vice, to his constantly reading this Author. When the Comedians were expell'd the Schools by the Priests and Monks, as pernicious to the Morals of Youth, *Aristophanes*, by Reason of his Eloquence, was the only Comedian exempted from this Expulsion; this is the Reason why he alone remains of all the Comedians. His proverbial

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verbial Sentiments are many, and well adapted to the Subjects.

LATIN dramatic Poetry was taken from the new Comedy of the *Greeks*, and is termed *Palliata* when the Subject is *Greek*, *Togata* when *Latin*, *Motoria* when the Measures of the Action were turbulent, *Statoria* when peaceable, mix'd when both. The first *Latin* Comedian was *Livius Andronicus*, who, as *Eusebius* informs us, was Servant to *Livius Salinator*, whose Children he taught, and had his Freedom given him by his Master for his Ingenuity. He published his first Play in the Year of the City 514. This was one of the antient Poet's *Horace* condemns the *Romans* for admiring too much. The *Romans* were so fond of Antiquity in *Horace's* Time, as to make the Language of the Laws enacted by the *Decemviri* in the Year of the City 302, and the Rituals composed by *Numa*, with other antient Pieces, equal to the Eloquence of the Age he liv'd in; but this fond Admiration, *Horace* observes, was more owing to their Spleen against the Moderns, than to any just Respect they had for the Antients. *Tully* was of Opinion this Poet's Plays did not deserve reading; and *Horace*, who learn'd them from his Master *Orbilius*, was surprized the *Romans* should esteem him as a
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correct Writer. This was the very Infancy of the *Roman* Tongue, as appears from the Fragments of the Antients, whose Language is very unpolished and rough ; and yet, we find, this is part of *Gasper Scioppius's* golden Age. *Scioppius* divided the *Latin* Writers into four Ages, golden, silver, brass and iron ; but what *Olaus Borrichius* observes upon this Division is very just, that the first Writers of *Scioppius's* golden Age are, like old Coin, more valuable for their Antiquity than Excellency of Metal. The most eminent Comedians, who followed, were *Plautus* and *Terence*, *Cæcilius* and *Afranius*. The Works of the two last are lost.

PLAUTUS flourished in the Year of the City 550, was born at *Sarsina* in *Umbria*, and, in the Language of the *Umbrians*, was named *Plotus* from his flat Feet, as *Festus* informs us. We learn from *A. Gellius*, a hundred and thirty Comedies went under his Name ; but the most learned *Ælius Stilo* was of Opinion, he was the Author of no more than twenty-five, *Varro* of twenty-one. The Grammarians have determined twenty to be genuine, what we now have. Comedy, which made a very indifferent Figure under *Nævius* and *Andronicus*, now began to receive those Ornaments

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ments of Language and Art, which were altogether essential to dramatic Poetry. The Composition of this Poet's Fables have such a Variety of Incidents, and Vivacity of Action, as afford the Reader always new Pleasure.

IN the *Amphitryo*, the Similitude of the Persons *Jupiter* and *Amphitryo*, *Mercury* and *Sofia*, with the Variety of Errors, Deceptions, and facetious Jest, is very entertaining. In the first Scene of the first Act, the Disposition and Will of imperious and unreasonable Masters is well described in *Sofia's* Soliloquy. In the second Scene of the second Act, *Alcmena's* Soliloquy is a just Exposition, how the Pains in human Life over-balance our Pleasures, and how closely our Joys are pursued by Grief. *Plautus* is justly blamed by *Vossius* and others in this Play, as making *Sofia* and *Mercury* swear by *Hercules*, before *Hercules* was born, and for making *Alcmena* conceive and be brought to Bed the same Day.

THE *Afinaria* is full of witty Ridicule. *Artemona* is the Picture of a domineering Wife, *Cleæreta* of a mercenary Bawd, *Philenium* and *Argyrippus* of two fond Lovers; and the Poet has well painted the soft and luscious Terms, female Lovers naturally
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use upon all Occasions. This Play was translated from *Demophilus* and *Diphilus*, and the Grounds of it are immoral.

HIS *Aulularia* has been thought worthy of Perusal above all his Plays, as wholly moral ; because it contains a great many Sentiments and Examples, which are of singular Use in the regular Government of our Lives. This Fable is made to expose the Vigilancy, Disquietude and perpetual Cares, a covetous Mind labours under ; and to shew how this Covetousness is commonly the Consequence of old Age. In the fifth Scene of the third Act, expensive Ladies of great Fortunes are well described. In the first Scene of the fourth Act, we have the Character of a good Servant ; and the tenth Scene of the fourth Act, is beautified with a Variety of misfortunate Incidents, which fall all at once upon sordid *Euclio*. It is pity this Play is incomplete.

THE Fable of the *Captives*, as *Plautus* himself tells us, was made to form the Manners. Excepting some places, it is all ethical and pure, and is the best and most elegant of his Dramas : It is founded on a Variety of particular Incidents, which *Hegio* the Father suffers upon the Account of his Sons. In the Person of *Philocrates*

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we have the Character of a generous and loving Master ; in *Tyndarus* of a dutiful and faithful Servant ; in *Hegio* the Concern of a tender Parent ; and in *Ergasilus* the most compleat Picture of a flattering and glutinous Parasite. *Plautus*, *Vossius* observes, offends against the Verisimilitude, in making *Philocrates* return from *Aulis* to *Ætolia*, with *Hegio's* Son *Philopolemus*, in a few Hours.

THE *Curculio* has not that Variety as the *Captives*. The Characters are common, as of a drunken old Baud, a Lover and his Mistress, and a cheating Parasite.

THE Argument of the *Cassina* is impure. Here we have a ridiculous old Lover introduced, and a Co-partner in his Wickedness. The Women find them out, and make sport of them.

THE Argument of *Cistellaria* is very jejune. The Poverty of the Subject is an Argument of the Poet's Wit. In *Alcesimarchus* we have an Instance of divine Love.

THE Fable of the *Epidicus* is very elegant, and full of Variety, witty Invention, pure Diction, and the Art of the Stage.

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Stage. *Plautus* said, he loved it, as he loved himself. *Epidicus* the Servant, who is the Contriver of many Schemes to satisfy his Master's Amours, gives Name to this Play. In the fourth Scene of the third Act, we have the Character of a boasting Soldier. The Beauty of this Comedy consists in the Variety of Incidents.

THE Fable of the *Bacchides* is elegant in the Diction, though impure in the Composition. In the third Scene of the third Act, we have the Character of a regular and vigilant Tutor in the Person of *Lydus*; and *Philoxenus* is the Image of an indulgent Parent, who, by his Lenity, proves the Ruin of his Son; and here we have the antient Discipline of the Scholars exactly described, which, we find, was very severe; as also the Corruption and Relaxation of Discipline in the then present Age. The Beauty of this Fable consists in the Error of the Lover *Mnesilochus*. In the Person of *Mnesilochus* we have a beautiful Character of a fond Lover. The Effects of Love are well described in the Person of *Mnesilochus*. In the third Scene of the 4th Act, *Mnesilochus* is angry with himself for distrusting his Friend, for parting with his Money, for being too credulous, and for
losing

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petite, and, as appears by the Event, is most revengeful to those, who disappoint him of this Pleasure. In the second Scene of the fourth Act, we have a just Character of those Men of the Law, who have no other View, but to get many and wealthy Clients, and plead not for Equity but Lucre ; whilst the poor Client is neglected and despised. In the fourth Scene of the fifth Act, we have a Doctor of Physick described, and nothing can be more entertaining than the Doctor's Interrogatories to *Menechmus*, and *Menechmus's* Answer.

THE *Miles gloriosus* is designed to expose Vain-glory and empty Pride, which the Poet paints in full Colours most deformed ; for here we have the ridiculous Image of Vanity, resulting from Ignorance and Haughtiness, particularly when Fortune is favourable ; and the End of this Fable answers the Measures ; for this intolerable Vain-glory of *Pyrgopolinices* the Soldier, meets, at last, with a shameful End. In the first Scene of the third Act, we have the Character of a generous and kind Hospitality in the Person of *Periplectomenes*, with many judicious Reflections on the prudent Management of Life, with the Character of those Relations, who endeavoured

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voured to exceed each other in their Respects to *Periplectomenes*, in hopes of having a Legacy at his Death; because he had no Child. The Modes of common Life at festival Entertainments are well described. The Drama is full of Wit, Pleasantness, and polite Sentiments.

THE Fable of the *Mercator* is immoral. The principal Characters are only of two fond Lovers, the Father and Son. The Father is here made to fall in Love with his Son's Mistress. This almost distracts the Son, who, at last, recovered his Mistress.

THE Fable of the *Pseudolus*, *Camærius* observes, has a wonderful Variety, and was what pleased *Cicero* very much; the whole of the Fable is only *Pseudolus's* tricking the Pimp *Ballio* by Imposture and Fraud, so that the whole Pleasure of this Play consists in the Misfortunes of the Bad. *Plautus* is censured, in this Play, for putting *Pelias* for *Æson*, Act 3. Scene 2. The Humour and Wit of this Play is what, I imagine, pleased *Cicero*. In the first Scene of the first Act, *Phœnicium's* Love-letters to her Spark *Calidorus*, with *Pseudolus's* Comment upon it, and *Calidorus's* Admiration of it, is very
M pleasant,

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pleasant. In the Person of *Ballio*, we have a lively Picture of those selfish Miscreants, who make ready Money their Religion, and have no other Thoughts, but how to defraud the World. *Pseudolus* and *Simia* are two other Tricksters, who outwit *Ballio*.

THE Fable of the *Poenulus* is to shew, how Virtue is, at last, rewarded, and Vice punished, and that in the Persons of *Anterastilis* and *Adelpbasium*, *Hanno's* Daughters, who were stolen away when young, but afterwards providentially found out by their Father, and rescued from the Pimp *Lycus*, who was, at last, made an Example of Villany. There are many moral Sentiments in this Fable, and the Character of *Hanno* is pious and good. The *Phœnician* Language, in the first Scene of the fifth Act, is explained by *Bochart* in his *Phaleg*, B. 2. c. 6.

THE Fable of the *Perfa* has nothing worth mentioning, either in the Plot or Characters.

THE *Rudens*, which, *Scaliger* observes, should have rather been entitled *Tempest*, is a moral Fable. In *Daemones* we have the Character of a religious Person, who
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is patient in his Sufferings, and is, at last, rewarded for his Obedience to the Gods. In *Labrax* we have the Character of an infamous Pimp, who is made an Instance of divine Judgment, though irreclaimable. The Discourse of the Fishers, in the first Scene of the second Act, is natural.

THE Fable of *Stichus*, so named from the Servant *Stichus*, is the most trivial Drama I ever read ; for there is nothing of a Plot in it. The dramatic Part chiefly consists of Servants, whose Discourse is so frigid and empty, that it requires no small Stock of Patience to read the Play out.

THE *Trinummus* is an elegant Fable, and abounds with many moral Reflections. In the Person of *Callicles*, we have the Example of a faithful Friend. In the second Scene of the first Act, we have the popular State of Mankind well described, who pretend to know all things, and know nothing ; who commend or discommend things false or true, just as they please, without any Regard to Truth or Falshood. This Play, as *Jul. Cæsar Scaliger* observes, should have been entitled *Thesaurus*, instead of *Trinummus* ; for the Word *Trinummus* is but once mentioned in this Play.

THE *Truculentus* is another Comedy, which *Cicero* was pleased with. The Fraud, Levity of Temper, and Maliciousness of impure Women, is well described in the Character of *Phronesium*. This Play, *Scaliger* observed, should have been entitled *Rusticus*, not *Truculentus*.

THIS is an Abstract of all the Comedies, which we find furnished with a wonderful Variety of Characters, most of them natural Pictures of human Life. The Pleasure of reading this Poet is so great, that, in many of his Dramas, we are carried on with such Alacrity and Eagerness of Mind, arising from new Incidents, that there is no stopping in our Course, till we come to the Catastrophe. His Diction is elegant, neat and concise, but not always equal. *Varro* makes him superior in Style to *Terence*. When Superiors speak, his Terms are clear and natural, but his Servants often use very hard and out of the way Words. His Sentiments are many and good, perhaps too many for Comedy, where they ought to be sparingly used. This Book is a Treasure of the *Latin* Tongue.

P. T E-

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P. TERENCE was an *African*, born at *Carthage* in the Year of the City 560, and served *Terentius Lucanus* a Roman Senator, from whom he was named *Terence*. He wrote six Comedies, all so valuable, 'tis difficult to determine which is the most excellent. His Fables are artfully contrived, and all the Incidents well connected.

IN the *Andria*, *Pamphilus*, the Hero of the Poem, is proposed as a Pattern of an obedient and modest Son, of a faithful and constant Lover; and the Danger he is under of losing his Mistress, by his Father's endeavouring to defeat his Inclination, and by matching him to *Chremes's* Daughter, is what constitutes the Plot of the Play. The Beauties of this Drama are to be found in the Exposition of *Pamphilus's* Love, the Incidents, which had occasioned this Love, and the Discovery the Father made of his Son's Inclination, with the many rhetorical Arguments, the Persons of the Drama use in their Interlocutions. In the fifth Scene of the first Act, *Pamphilus's* Attestation of Love to *Myfis* is very affecting, and the Rehearsal of the Circumstances, when he promised this Love to *Myfis*, so solemn, serious and pathetic,

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thetic, that nothing, in the Writings of the Antients, comes up to it. In the third Scene of the third Act, *Simo* and *Chremes*'s Discourse is the Picture of two prudent Persons, who are endeavouring all they can for the Good of their Children, and the Arguments on each side are very close and weighty. In the third Scene of the fifth Act, *Simo*'s Objurgation with *Pamphilus* is full of paternal Affection. *Pamphilus*'s Answers are a Mixture of tender Affections to his Mistress, and filial Duties to his Father; and the *Peripetia* of this Drama is good,

THE Fable of the *Eunuch* is immoral. The Characters are well drawn. In the 1st and 2d Scenes of the first Act, we have a lively Description of Love and its Effects in the Person of *Phædria*, in *Gnatho* the Character of a Flatterer, in *Thraso* of a vain and empty self-conceited Fool, and, in the fifth, sixth, and seventh Scenes of the fifth Act, *Pythias*'s Imposition on *Parmeno*, and the Effects of this Error is truly comical.

THE Fable of the *Heautontimorumenos* is elegant and instructive. Under the Person of *Menedemus*, the Errors of Parents in the Correction of their Children are well repre-

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represented ; and, in *Chremes*, we have a lively Picture of Mankind, who are often very wise in other Persons Concerns, but very weak in their own, and that, because our Passions and Grief blind our Judgment in our own Concerns. The Poet has strictly pursued the Characters of experienced Age in *Chremes* and *Menedemus*, who are circumspect and wise in all they say. In the first Scene of the second Act, *Clitipho's* Remark upon the Humour of old Men, with Regard to the Behaviour of Youth, is very natural. The following Scene is a fine Picture of impatient Love, and the Scene after this of jealous Love. The Change of human Tempers, and the Variety of our Conduct in Life, from the various Circumstances our Lives are attended with, is elegantly exhibited in the Persons of *Menedemus* and *Chremes*. *Menedemus*, who, by his Severities, had banished his Son, but was sorry for it afterwards, is obliged to hear *Chremes's* prudent Instructions with Regard to the Education of Children, and our own Conduct and Behaviour under the Misfortunes of Life ; but, when *Chremes* came to be the misfortunate Man, and *Menedemus* the happy one, *Chremes* wanted *Menedemus's* Advice, as much as *Menedemus* before wanted *Chremes's*. This Vicissitude of Circumstances

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and Counsels makes the Characters of these two prudent Persons most compleat.

THE Fable of the *Adelphi* indicates, how preferable a mild and affable Temper in Parents is, to a rough and severe Disposition in the Education of Children. In the third Scene of the third Act, the Rehearsal *Demea* makes of his Method in the Management of his Son, and the Precepts he tutored him with ; with his Confidence of the good Event, just at the Time when his good Son had been the Occasion of a Rape, is a handsome Banter upon rigid, overwise, and self-conceited Tutors, and the Application *Syrus* makes of his moral Precepts to Cookery, is full of comic Humours. This is a most useful Drama. The moral Instruction is, that it should be the particular Care of Parents not to render themselves odious by Austerity of Temper, but to gain the Affections of their Children, by such Indulgencies, as are sometimes unavoidable. Every Parent should keep his Child as much as possible from Vice ; but, when Errors arise, they ought to be corrected with Discretion and Prudence.

THE *Pbormio* is a pleasant Banter upon the Men of the Law. In the Character
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of *Pbormio*, we have an Instance of those Forgeries, Subornations, impudent and base Positions, underhand Dealings, which the Men of the Law daily put in Practice; and the 3d Scene of the second Act, where *Hegio*, *Cratinus* and *Crito* are Advocates to *Demipho*, is a lively Image of those Intricacies and Difficulties, all Persons are involved in, who are any ways dipped in the Law.

THE *Mother-in-Law* is pathetic. In the first Scene of the second Act, we have an Instance of those Quarrels between Husband and Wife, that result from nothing but Error and groundless Suspicions. In the third Scene of the third Act, *Pamphilus's* Soliloquy concerning his Wife, whom he found brought to Bed of a Child, which, he thought, could not be his own; with the tender Respects to the Mother, and his own deep Concern for the Event, is very affecting; and the whole Behaviour of *Bacchis* in the fifth Act, is an Instance of the Poet's Art in the Manners of Comedy, which, according to the Precepts of this Poetry, should be good.

IF we consider the Fables and Characters of these two Comedians, *Plautus* and
2 *Terence*,

Terence, it will appear *Plautus* exceeds *Terence* in the Variety of his Characters, and Vivacity of Action. *Plautus* is vehement and fierce; *Terence* sedate and cool. *Terence* does not let his Dramas rise to the Loftiness of Tragedy, nor sink into low Ridicule. *Plautus* is often scurrilous in his Jest, and unequal in his Stile. *Vossius* observes, *Plautus* always aims to be new and unlike himself, as well in the Matter as Diction; but *Terence's* Fables are similar, and his Diction, when he treats upon the same Subject, little varied. The Reason, why *Terence* did not affect that kind of Wit *Plautus* abounds with, was, because he made it his Aim to please the Nobility of *Rome*, and not the Populace. *Plautus* had a different View; for, says *Scaliger*, the Populace flowed together not to learn a Purity of Language, but to relax their Minds with Laughter and Jest; and this is the Reason, *Terence's* fine Language was postponed to the facetious Wit of many other Comedians. *Terence*, says *Scaliger*, is more languid than *Plautus*; and the Reason, says he, why we prefer him to *Plautus*, is, because the Moderns only make it their Aim to express themselves well; but sure there are other Excellencies, which recommend *Terence* to our Admiration. His great Art in the Oeconomy and

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Constitution of his Fables makes him infinitely preferable to *Plautus*; and his ethical Characters are a Standard of Imitation to all Ages. See, says *Boileau* in his Art of Poetry, with what an Air the Father, in *Terence*, comes to rave at the Imprudence of his amorous Son, and with what an Air the Lover hears the Lessons, and then runs to his Mistress to forget them all. Is not this, says he, a true Image of a Lover, a Son, and a real Father? *Varro* gives him Preference in this Respect to all other Poets; and *Donatus* observes this of the Temperature of his Plays, particularly in the last Scene of the *Phormio*, that this pleasant Poet smooths the Gravity of his serious Subjects with comic Mirth. *Quintilian*, who thought the Roman Comedy defective, allowed *Terence* to be the most elegant of all the Comedians; and observes, that, if his Comedies had been confined to Trimeter Iambic, they would have been more beautiful: but Dr. *Hare* is of Opinion, that the Poet's Design in the Variety of his Measures, was to gratify and relieve the Spectators by an agreeable Variety; and that the *Latins* imitated the *Greeks*, who imitated Nature in this grateful Vicissitude.

T R A G E D Y.

T R A G E D Y, in the Original, signifies a Goat-Song, so termed from the Goat sacrificed to *Bacchus*, in whose Honour Tragedy was used. This Poetry was first acted in the Vintage, which made the Grammarians derive the Name from the Lees of Wine, in *Greek*, *Trux*; and the compound Word, in *Aristophanes*, is Trugody, or the Lees-Song, because the Actors besmear'd their Faces with the Lees of Wine. Some interpret the Word *Trux* to signify new Wine; because a Bowl of new Wine was the usual Premium of the Songsters. *Athenæus* informs us, Tragedy and Comedy owed their Origin to drunken Carouses, practised in *Icarium*, a Village of *Attica*, and that in the Time of the Vintage, which, in *Greek*, is termed, *Truge*, so that in this Sense, Trugody signifies a Vintage-Song. It is the Opinion of *Donatus* or *Evanthius*, Tragedy was prior in Time to Comedy; but, *Vossius* and *Scaliger* thought, Tragedy was derived from Comedy, because Comedy was more simple: but all agree, Tragedy was cultivated before Comedy. Tragedy, at first, only consisted of a Chorus. *Thespis* was the first, who added an Actor. Afterwards it
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was cultivated by *Phrynicius*, both were *Athenians*; but, the *Dorians* say, Tragedy flourished with them many Years before either of these Persons. The Invention of the tragic Chorus is so antient, that the Origin is altogether unknown. The Reason *Thespis* added a Person to the Chorus, was to give it Relaxation. *Thespis* lived in the Time of *Solon*, and was *Phrynicius's* Master. The *Dorians* say, *Epigenes* was the first tragic Writer, and that *Thespis* was the second; or, as others say, the sixteenth from *Epigenes*. *Plato*, in his *Minos*, makes Tragedy acted at *Athens* long before *Thespis* or *Phrynicius*, which, he says, was an antient Invention of the City. *Vossius* reconciles these Opinions. *Thespis*, says he, first taught Tragedy according to Art; whereas the first rude extempore Pieces obtained among the *Athenians* and *Dorians* before the Time of *Thespis* and *Phrynicius*. Thus Tragedy was, at first, extempore Songs. Afterwards *Thespis* augmented it with Dithyrambics. *Æschylus*, by adding a second Person, introduced the *Diverbium* or Dialogue, and so lessened the Chorus, as *Aristotle* informs us. He was also the Inventor of the Stage, the proper Dress, and Gestures of the Chorus in the Dance; and this was the Reason, as *Philostratus* observes, the *Athenians* esteem-
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ed him the Parent of Tragedy. *Sophocles* added a third Person, found out the Ornament of the tragic Scene, and made the Chorus, consisting only of twelve, to consist of fifteen Persons. For this he was thought to compleat Tragedy. *Thespis*, says *Diogenes*, began Tragedy, *Æschylus* augmented it, and *Sophocles* brought it to Perfection. Others attribute the Perfection of Tragedy to *Euripides*, as well as *Sophocles*. The Works of these two Poets shall be particularly considered.

SOPHOCLES flourished in the 77th Olympiad, and was fifteen Years older than *Euripides*. The Fable of his *Ajax the Scourger* is truly moral, and points out to us, in the Person of *Ajax*, how wicked Men, who have no Regard to the Power of the Gods, fall at last under their heavy Judgments. The Poet begins this Drama with a Machine; because it would have been absurd to have introduced *Ajax* making a Narrative of his own Actions, and nothing, but a divine Power, was capable of unfolding what this Hero transacted in the dead of Night. The Characters in this Drama are, first, that of divine Wisdom in the Person of *Minerva*, whose extraordinary Providence made the wicked Designs of *Ajax* against the *Grecian* Powers, fall heavy

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heavy upon himself ; and this Character of Wisdom is further illustrated in the Person of *Ulysses*, who, contrary to *Ajax*, acknowledges all the Endowments of his Person were the Gift of Heaven ; whereas *Ajax* thought he was self-sufficient in that Confidence he placed in the Strength of his Person. *Menelaus* and *Agamemnon* are under the Characters of great Persons, who pursue their Resentments beyond measure. *Ajax's* dying Speech, which begins, v. 880. is very artfully adapted to his Person. He begins with an Address to his Sword, which he had fixed in the Ground, with the Point upwards, to receive him falling on it. After he had contemplated the Edge, this, says he, is my best Friend, which shall soon put a Period to my Life. After this, he addresses himself to *Jove*, but his Prayer, with Regard to himself, is nothing but the Effect of his implacable Haughtiness ; it was that *Jove* might keep him from falling into the Hands of his Enemies when dead, and this Prayer is rather a Commission to *Jupiter*, than an humble Petition ; nor is his Address to any of the Gods in a supplicatory Manner. After the Gods, he invokes Vengeance and the Furies upon his Enemies ; and bids them go, with all winged Speed, and glut themselves with the whole Army. Thus no-
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thing would satisfy his Resentment, but a total Destruction. At last, he addresses Death in a most solemn Manner, and bids his last Adieu to the Light of the Sun, his Country and *Athens*, to the Scenes round about him, the Rivers and Fountains, and, last of all, to his Parents. *Ulysses's* Commiseration of *Ajax's* Madness, though an Enemy, is moral, v. 121. and the Reflection he makes upon this Change of Mind is most agreeable to his Character of Wisdom. "The Object, says he, before me, makes me reflect upon human Nature and my self, which, I now find, has nothing more of Reality in it, than an Image or Shadow."

THE *Electra* is most beautiful for its elegant Composition and exquisite Art, and contains the Doctrine of divine Vengeance, which punished at last the Adulterer and the Adulterers; for, after *Agamemnon* was insidiously murdered by his Wife *Clytemnestra* and *Ægisthus*, who for many Years were possessed of *Agamemnon's* Kingdom, *Orestes*, preserved by his Sister *Electra*, and sent to *Phocis*, returns and revenges his Father's Death, according to the Oracle of *Apollo*. This Drama is opened by a Pædagogus, who discovers to *Orestes* what was transacted at *Argos*. In the Beginning we have

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have a beautiful Topography, which is supposed, by *Camerarius*, to be made by the Tutor to *Orestes*, as they were going to *Mycenæ*. The Exposition of *Electra's* Lamentation, which begins, v. 86, is very beautiful. She addresses herself first to the propitious Light and Air; because it is natural for Persons in Sorrow to discourse even with Solitude itself; and here the Poet inserts all those Strokes of Art, as render such Characters most natural and beautiful. *Electra*, in her Lamentation, repeats the same thing; and, to raise her vehement Grief to the highest Pitch, she reflects on the Death of her Father, on *Ægisthus* sitting on his Throne, arrayed in her Father's Robes, and on her Mother, who assisted in the Murder. V. 329, the Poet artfully introduces *Chrysothemis*, *Electra's* Sister, and sets the mild Disposition of *Chrysothemis* against her Sister's vehement Temper. *Chrysothemis* advises *Electra* not to indulge too much her impotent Passion, since there was no Relief. She tells *Electra*, she lamented, as much as *Electra* herself, the miserable State of their present Calamity, and, was it in her Power, she was ready to shew her Affections to her Parent. She taxes *Electra* not for any Guilt, but want of Prudence. She does not persuade her to lay aside her Resolutions of Revenge,

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but rather to dissemble them. *Electra*, in her Answer, rejects the Counsel and the Counsellor; and this is agreeable to the Behaviour of vehement Persons in their Passions. The Description of the Chariot-race, which begins, v. 674, though fictitious, is beautiful. *Electra's* Lamentation over her supposed dead Brother *Orestes* is deeply pathetic. The Beauties of this Play cannot be enumerated. It is filled with Variety of Affections and Passions, of Anger and Audaciousness, of Fear and Concern, of Grief and Joy. The Narrations are clear, the Persuasives accurate and grave: It has the strongest Nerves of Eloquence, and the greatest Perspicuity in Terms, and Weight in Sentences.

THE *Oedipus Tyrannus* is the most excellent of all the Poet's Dramas. Some have thought, it is entitled *Tyrannus* from the Poet's great Art, though *Dicaearchus* informs us, *Sophocles* was outdone by *Philocles* on this Subject. It is reasonable to imagine, according to the Author of the *Greek Arguments*, this Drama is entitled *Tyrannus*, not for its Perfection, but to distinguish it from *Oedipus* the Mendicant. *Oedipus* opens the first Scene under the Person of a mild and good King, and as an indulgent Parent to his Subjects, whom he
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termed Sons ; and the whole of this Drama is to shew us the unexpected and miserable Series of Events, which fell upon *Oedipus*, at the very Time he was using his utmost Efforts to preserve his Subjects. The *Peripetia* and Remembrance, with the great Art the Poet uses in working up this Change, and introducing his Persons, constitute the inimitable Excellency of this Tragedy. The Moral, with which the Poet concludes this Drama, is, that there is no Security of Felicity in human Life ; for, says the Poet, we are to pronounce no one happy, before we see whether this Happiness attends him to his latter End. This, as we learn from *Herodotus*, was *Solon's* Sentiment, and is refuted, according to the Doctrine of the Stoics, in *Cicero's* third Book of moral Ends.

THE *Antigone* is a most tragical Drama. *Antigone* and *Ismene*, Sisters of different Tempers and Reasons, open this Drama. After the Brothers *Eteocles* and *Polynices*, Sons of *Oedipus*, had dispatched each other in a Duel, King *Creon* made a publick Decree, that no one should bury *Eteocles* under pain of Death. This incensed *Antigone*, who is made by the Poet of a bold and fiery Temper, contrary to *Ismene*, who was of a mild and timorous Disposition.

tion. *Antigone* was, therefore, resolved to bury her Brother, though she suffered Death. *Ismene* would persuade her from acting contrary to the King's Decree ; but Persuasives with fiery Tempers rather irritate, than cool. The Dialogue of these two Sisters is a beautiful Draught of human Nature differently turned. Of all the Beauties in Poetry, nothing exceeds *Ismene's* Answer to King *Creon*, who demanded whether she assisted, or was privy to her Sister's Intention of burying her Brother ; but the Beauty of this Answer is only perceptible to those, who read what goes before, as well as what follows. The Character of *Hæmon*, who was betrothed to *Antigone*, and who pleads before his Father, in behalf of his Mistress's Life, is admirable ; first, for his modest Address to his Father, to whom he pays all the Reverence imaginable ; secondly, in pleading the Truth for his Mistress ; thirdly, for his generous Love. The Arguments, he uses to his Father to dissuade him from this cruel Act, would influence any one, but a Tyrant. *Creon* is the Picture of a Tyrant. When the Chorus admonished him to consider what he was doing, which is what should affect all sensible Persons, he, like a Madman, refused the Consideration of himself, and his only Son, who was the sole Hopes

of

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of the Kingdom. How, says *Camerarius*, could a tyrannical Temper be more lively described! There are many handsome Descriptions in this Drama; as the ill Effects of Money, v. 301; the manifold Craft of human Nature, v. 338; the Effects of Love, v. 792. The Moral of this Play is, that rash Resolutions often prove the Ruin of those, who make them. The *Greek* Argument informs us, *Sophocles* was made Præfect of *Samos* for this Drama.

THE *Oedipus Coloneus* was published by *Sophocles* when in Years, and is a great Pænegyric upon the *Athenian* State and his own Tribe, from whence this Drama is named. *Oedipus*, after banished from his Country, was led to *Athens* by *Antigone* his Daughter. When they came near the City, *Oedipus* asked his Daughter what Place they were come to, and who were the Inhabitants. *Antigone* answers, that the Town at a Distance seemed to be fortified with Towers, and the Place they were in sacred; for it was planted with Laurels, Olives and Vines, and Nightingales warbled in the Recesses of the Grove. At last, they were near *Athens* in *Attica*, and at the Place of the terrible Goddesses, where *Apollo* had foretold *Oedipus* should die. Here *Oedipus* sends for *Theseus*, and

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relates to him the Advantages, the Oracle had foretold, should accrue to that Place, where his Body was buried. *Theseus* receives him into his Protection, defends him from King *Creon*, and rescues his Daughters, who were forced from him by *Creon*. The Design of the Poet, from this Subject, was to celebrate *Athens*, which is artfully done in the Chorus and Dialogues. What can exceed this Character *Oedipus* gives of the *Athenians*? v. 1166, 1167, 1168. "It is only among you, I have found Equity, Truth and Piety." *Sophocles* was cited by his Son, before the Courts of Justice, for Lunacy and Male-administration in his Family. In Answer to which Charge, he recited this Drama then just composed, and asked whether or no that was the Composition of a Madman? He was acquitted by the Judges. *Theseus's* Character in this Play is that of singular Humanity, which the Poet gives to all the *Athenians*.

THE *Trachiniæ*, so named from the Chorus, who were of *Trachine*, is only an Exposition of *Hercules's* Death. After *Hercules* had taken *Oecbalia*, and *Deianira* had heard how he was in Love with the Captive *Iole*, *Deianira* sent him the Garment of *Nessus* to recover his Love, which proved the Death of *Hercules*. This is the Subject

Subject of the Drama. In the first Part of this Play, *Deianira's* Lamentation of her Husband's Absence is very naturally described by the Poet ; in the Sequel; *Deianira's* Jealousy of *Iole*, with its Effects. *Hercules's* Lamentation, when under the Pains of Death, is translated by *Cicero* into Trimetre Iambic, and inserted in *Stephens's* Edition. *Camerarius* defends this Translation ; but others, who think *Cicero* to have little of a poetical Genius, blame it. I must own, we do not meet with those extraordinary Beauties in this Play, as in the others. *Hercules's* dying Speech seems frigid to me ; nor is there any thing in this Drama, capable of moving the Affections in so vehement a Manner, as in his others. The Intervals of *Hercules's* Distraction, and the Dialogue with his Son just before his Death, offend, as I think, against the Verisimilitude.

THE *Philoctetes* is a beautiful Drama. When the *Grecians* found *Troy* could not be taken without the Arrows of *Hercules*, they sent *Ulysses* and *Neoptolemus* to the Isle *Lemnos*, in order to bring the Arrows and *Philoctetes* their Master. This Embassy is the Subject of the Drama. The Invention and Art of the Poet is most conspicuous in the Oeconomy of this Tragedy. *Ulysses*

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sustains the Character of an artful Politician, who acts the whole Scene of Affairs unseen ; because it was altogether impracticable for him to do that in his Person, which he effected by his Counsel ; for *Philoctetes* bore such a Hatred to *Ulysses*, as rendered it utterly impossible for him to be influenced by *Ulysses's* Counsels. Thus the whole is transacted by young *Neoptolemus*, and this was artfully done by the Poet ; because his Youth made his Person less suspected of Treachery and Craft. *Ulysses* opens the Drama with Instructions to *Neoptolemus*, how to find *Philoctetes*, when they were come to the Isle *Lemnos*. *Neoptolemus* bears the Character of a young Nobleman, who was tender of doing any thing to stain his Honour. This makes him very averse, at first, to *Ulysses's* Maxims of Deceit, which grieved him, and which, he professed, he was incapable of executing. He was willing to do any Act of open Bravery for the sake of his Country, but abhorred private Treachery, as a Thing unnatural to him. He declared, what is truly the Man of Honour's Maxim, that he had rather miss of his Aim in endeavouring to act honourably, than be crowned with Victory in the Execution of base Designs. *Ulysses* soothes his Temper, and tells him, when young, he was altogether like him,

him, more for Action than Counsel; and that, if he would now gain the Character of Bravery and Wisdom, he must dissemble with *Philoctetes*. Thus the young Man of Honour was persuaded to act according to *Ulysses's* Instructions; and nothing can be more artfully managed, than the Dialogue betwixt *Philoctetes* and *Neoptolemus*. It is the most compleat System of Diffimulation I ever read, all beautified with Variety of Incidents naturally pursued, and admirably adorned with poetical Embellishments. When *Neoptolemus* had gained his Point, he reflects upon what he had done, with Remorse of Conscience. This is very natural. He returns *Philoctetes* his Bow and Arrows, and endeavours to bring him to *Troy* by Persuasions, but all to no purpose; till the Vision of *Hercules* appears, and commanded *Philoctetes* to go to *Troy*. This Machine is artful; for, when the Mind is once estranged by bitter Resentment, nothing, but a Miracle, is capable of giving it a different Biass.

EURIPIDES flourished in the 87th Olympiad, and published his *Phœnissæ* in the first Year of this Olympiad, and contended with *Euphorion* and *Sophocles*.

HIS *Hecuba* is very tragical. The Introduction of *Polydorus's* Ghost, in the Beginning of this Drama, is an Instance of the Poet's Art. *Hecuba's* Lamentation over *Polyxena* in the first Act, just after her dismal Dream was unfolded by the Chorus, is lamentable ; but nothing can exceed the Grandeur of *Polyxena's* Character, who, when her Mother told her she was to be sacrificed by the *Grecians* to satisfy *Achilles's* Ghost, only lamented, she could not live to be a Help to her Mother ; for she did not think her own Death deplorable ; because, in her present Circumstances, Death was preferable to Life. The second Act is a Master-piece of Oratory. *Ulysses* comes to *Hecuba* to command her Daughter for a Sacrifice. He pleads the Decree of the Army, his irresistible Power, and advises her to bear her Misfortunes with becoming Wisdom. *Hecuba*, wounded with Grief, laments her miserable Condition, implores *Ulysses's* Help, in Consideration of the Favours he once received from her, and urged, that this Victim of human Blood could not be agreeable to the Gods ; but, if *Achilles* desired a Victim in Revenge of his Death, *Helena*, the most beautiful of the Captives, and the sole Cause of all their Misfortunes, ought, in Equity, to die.

Ulysses,

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Ulysses, in Answer, makes the Honour due to *Achilles*, and the Example of Rewards, by which Posterity must be animated to the same Actions, the Foundation of this Victim. *Polyxena*, at last, animated with a Contempt of Life, pleads for her own Death, and begs her Mother not to oppose her Resolutions by Actions or Words. This Character of *Polyxena* is heroical in the highest Degree. At last *Hecuba* desires she might be sacrificed for her Daughter, but, when this was denied, and the Mother seized upon her Daughter with the strictest Embraces, *Polyxena* persuades her Mother to comply with Necessity, and obey the Will of the Conqueror. She takes her last Farewel, and desires *Ulysses* to take her with him. Nothing can be more moving than the tender Affections of the Mother, and the Concern and Fortitude of the Daughter, which the Poet has painted in so wonderful and lively a Manner. In the third Act, *Talthybius's* Narration of *Polyxena's* Death is so surprizing and moving, so brave and suitable to her royal Extract, that the Relation of it was a Comfort even to *Hecuba*. In the fifth Act, *Polydorus's* Discourse with *Hecuba* seems to carry along with it the Suspicion of his Guilt; and his kind Address to *Hecuba*, in the Beginning of this Act, is the natural Effect of such villainous

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Minds,

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Minds, as are dexterous in concealing, and committing Guilt.

THE Fable of *Orestes* is not so pathetic and beautiful as the *Hecuba*. In the second Act, as well as in the Sequel of the Drama, the Poet gives us the Character of true Friendship in the Persons of *Orestes* and *Pylades*; and, in the third Act, the Poet describes the various Dispositions of the Vulgar in their Determinations, and how easily they are influenced here and there by evil Orators. These are the chief Beauties of this Play; which fall infinitely short of the Disposition, Characters, and Eloquence of the *Hecuba*. This Drama is an Instance, how great Genius's are often unlike themselves. The Catastrophe is happy.

THE *Phænissæ* is a beautiful Poem. In the first Act, *Antigone's* appearing on the Walls of *Thebes* to view the Army of the Enemy, and learn the Persons, is an Imitation of the most beautiful Episode in the third Book of *Homer*, where *Helena*, appearing on the Walls of *Troy*, discovers the Persons of the *Grecians* to *Priamus* and his Council. This Incident is out of the Fable. The second Act gives us the Character of an Usurper, in the Person of *Eteocles*; and, in the Persons of *Eteocles* and *Polynices*,

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Polynices, we have an Instance of the irreconcilable Hatred, with which Relations, in their Quarrels, prosecute each other. *Jocasta's* Multitude of Interrogatories to her Son *Eteocles*, after his Admission into *Thebes* by Truce, concerning what had happened to him in his Banishment, and how he liked his Country, and lamented the Loss of it, with many other Questions, is very agreeable to the Curiosity of the Female Sex, and the Tenderneſs of a Mother. In the fifth Act, we have a Description of the Duel betwixt *Eteocles* and *Polynices*; and this last Act is very tragical, in the mutual Death of the two Brothers, *Polynices* and *Eteocles*, and in the Suicide of *Jocasta*, and the Slaughter of the *Argives*. This Drama has many excellent Sentiments.

THE Fable of the *Medea* is tragical. In the Person of *Medea*, we have the Character of the greatest Resentment from the greatest Injuries; and the Poet, in this Character, instructs us how Contentions and Anger betwixt Intimates is the Foundation of the most irreconcilable Hatred, and that a Mediocrity of Fortune is the happiest Life. The greatest Beauty of this Drama is the Poet's admirable Description of *Medea's* terrible Conflict with herself,

self, when she was about to murder her Children. She could not bear the Thoughts of leaving her Children behind her ; this, she imagined, was to lose all the Pleasure and Comfort, she expected to derive from the Pains she had taken in their Birth and Education, it was to be deprived of all those Hopes, Parents usually conceive from the Enjoyment of their Children. In the midst of these Thoughts, her Children were endearing their Mother with Smiles and Fondness. This staggers her in her Designs, and makes her drop her Resolutions. She is now determined not to murder, but to take them with her. Immediately her Resentments break in on her Tenderness ; she is vehemently enraged for the Injuries she suffered, and brands herself with Cowardice, because she did not pursue her Resolutions with Courage. She melts again into Compassion, and, in her Soliloquy, desires herself not to be guilty of so inhuman an Act ; but, when she reflected on the Consequence of leaving her Children with *Jason*, which was to leave him so many Objects of Pleasure, she renews her Resolution of Murder, in the Name of all the infernal Gods, and that, because she would not leave them to the Insults of her Enemies. After this, she had another Struggle with Nature : She
embraces

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embraces her Children, admires their Features, their Complexion, and runs through those Beauties Parents are naturally fond of. At last, she yields herself up to those vehement Passions, which are the Cause of the greatest Evils in the World.

THE *Hippolytus* is a severe Satyr on the Women. The Poet describes, in the first Act, the Passion of Love and its Effects. *Phædra* fain would conceal it, but cannot. The Character of the Nurse is very natural. The Character of *Hippolytus*, from the Beginning to the End, is religious and chaste. His Diversions were innocent Recreation ; his Fortitude made him superior to all Temptations ; and his good and generous Temper inclined him to forgive his Father, who had devoted him to Death by his rash Curse. The Conclusion of this Drama is full of Grief and Commiseration.

THE *Alceſtis* gives us the Character of a most affectionate and tender Wife. The second Act contains the solemn and last Discourse of *Admetus* with *Alceſtis*. This is pathetic. In the third Act, *Admetus* blames his Father for not dying for him, instead of his Wife. The Father's Answers have more of Comedy than Tragedy,
if

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if we except his Anger. The Composition of this Drama has not much Art in it. The Event is fortunate. There are many beautiful Sentiments upon old Age and Death.

THE *Andromache* has nothing extraordinary, either in the Composition or Characters. The greatest Ornament is *Peleus's* Character, in the Beginning of the third Act, who comes with all Speed to save *Andromache* and her Sons from suffering Death by *Menelaus* and *Hermione*. The Circumstances of his coming, with his Interrogatories, Reasoning, and rescuing the Innocent, is very pathetic.

THE Fable of the *Suppliants* has Variety in the Composition. In the second Act, *Theseus* enumerates the Advantages of Democracy; King *Creon's* Nuntio the Advantages of Monarchy. In the third Act, the Poet describes the Battel between the *Athenians* and *Thebans*. In the fourth Act, we have the Character of the seven Generals, that fell in the *Theban* War. The Character of *Capaneus*, who was thunder-struck by *Jupiter*, as he was scaling the Walls of *Thebes*, seems inconsistent with the Modesty the Poet gives him here.

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THE *Iphigenia in Aulis* has Variety in the Composition. In the first Act, we have the Grounds of the *Trojan War*, with a List of the Generals. In the second Act, the Contention of *Menelaus* and *Agamemnon*. The Character of *Agamemnon*, who is sometimes inclined to sacrifice his Daughter for the Good of the Publick, then resolves against it, is a lively Picture of human Nature, when doubly biaſſed ; and the Variety of Resolutions in both these Brothers, with the Counſels of *Menelaus*, and *Agamemnon's* Answer about ſacrificing his Daughter, are very moving. In the third Act, *Agamemnon's* Dialogue with his Daughter is pathetic ; and *Clytæmneſtra's* particular Enquiry concerning the Birth and Fortune of the Perſon, who was to marry her Daughter, is agreeable to Nature. In the fourth Act, the Incident of *Achilles's* meeting with *Clytæmneſtra* is an Instance of the Poet's Art, and the Poet is dextrous in the Character of *Achilles*. In the fifth Act, *Iphigenia's* Perſuaſives to her Father, not to ſacrifice her, as well as *Clytæmneſtra's*, are very moving : and this Act has many other Beauties ; as *Achilles's* ready Interpoſition to defend *Iphigenia*, with *Iphigenia's* voluntary ſurrendring herſelf up to be ſacrificed for the *Grecians*, with the

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Consolation she gives her Mother, and the Manner of her last Farewel.

THE *Iphigenia of Tauri* has not that Variety in it, as the *Iphigenia of Aulis*. The Prologue of Lamentation, made by *Iphigenia* in the first Act, with the Narrative of her Dream, and the Lamentation of the Chorus, has very little of Ingenuity and Art. The second Act, which is chiefly a Narrative how *Orestes* and *Pylades* were taken, is as little affecting as the first. The third Act is something beautified with the Friendship of *Pylades* and *Orestes*, who earnestly contend to die for each other. The fifth Act, in my Opinion, has many things absurd; as the speaking of *Diana's* Image, and the Machine of the Goddess *Minerva*, with King *Thoa's* Behaviour. The whole Drama is but frigid. *Euripides's* Fables are many of them Episodic.

THE Fable of *Rhesus* is only an Exposition of the Death of *Rhesus*, who was killed by *Diomedes* and *Ulysses* the very Night he came to assist *Troy*. It has been thought by *Jes. Scaliger* and others, *Euripides* was not the Author of this Drama, but that it rather bore the Character of *Sophocles*. Says Mr. *Barnes*, if I may be allowed to have any Judgment in this
Affair,

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Affair, this Drama has not the least Relish of *Sophocles's* Character, but the whole entirely expresses *Euripides* to the Life. Whoever was the Author of this Play, there is little of Art, either in the Composition or Characters. This declares it none of *Sophocles's*.

THE *Troades* is a Narrative of the Lamentation *Hecuba* made with the other *Trojan* captive Women, when *Troy* was taken. There is nothing extraordinary in this Drama. In the second Act, the Poet makes *Hecuba* compare her miserable State of Captivity with her former happy Condition of Life. In this the Poet answers the End of Tragedy, which is to excite Commiseration. In the third Act this Lamentation is heightened by the Sorrow of *Andromache* and *Hecuba*, for the Death of *Astyanax*, who was decreed to be cast headlong from the Walls of *Troy* by the *Grecian* Council. In the fourth Act, the Poet makes *Hecuba* and *Helena* dispute. *Helena* excuses her Guilt for following *Paris*, and imputes the Cause of it to the Will of the Gods. *Hecuba* enervates her Arguments, and persuades *Menelaus* to put her to Death. Mr. *Barnes* thought these were two eloquent Orations. In the Beginning of this Act, the Poet philosophizes very deeply

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concerning the Nature of a supreme Being, whom he makes incomprehensible, immense, and the Governor of all the Universe. The last Act exhibits the Conflagration of *Troy*, with the Lamentation of the *Trojans*.

THE *Bacchæ* has nothing admirable, either in the Oeconomy or Characters. There are many pious and good Sentiments in this Drama ; many things attributed to the Person of *Bacchus*, agreeable to the Person and History of *Moses*, as the smiting of the Rock, and the gushing out of the Water, in the 703d and 704th Verses ; and the lively Description of the Land of *Canaan*, in the 141st, 142d, and 143d Verses.

THE *Cyclops*, *Job. Brodæus* observes, is an Imitation of the old Satyr. There is little Art in this Fable, though something of Mirth. In the first Act, *Silenus* is made talkative by drinking *Ulysses's* Wine. In the fourth Act, the Poet gives a lively Description of Drunkenness.

THE Beauty of the *Heraclidæ* consists in the Death of the Virgin *Macaria*, the Daughter of *Hercules*, who, in the second Act, offers herself a Victim, to save her
Brothers

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Brothers and Sisters. There is little Oeconomy in this Drama.

THE Fable of the *Helena*, which makes *Helena* in *Egypt* with King *Proteus*, and not at *Troy*, at the Time of the *Trojan* War, is rather too fabulous ; for it supposes that *Paris* took with him to *Troy*, not the real *Helena*, but rather her Form or Idol made of *Æther* ; and that *Menelaus*, in his Return to *Troy*, was shipwrecked upon the Coast of *Egypt*, where he accidentally met with his Wife, who was courted by *Theoclymenus*, *Proteus*'s Son. The Dangers of this Marriage is the Plot of this Play, and the Disengagement the Unravelling. *Helena* is here represented as virtuous and good ; and *Menelaus* never understood the Delusion, he and the rest of the *Greeks* were under in following *Helena* to *Troy*, till he was cast upon *Egypt*, where he met with his real Wife : Nay, this Drama makes him bring the fictitious *Helena* as far as *Egypt*, where she vanished, as soon as *Menelaus* had met with his Wife. Tho' the Poet had Authority for this History from *Stesichorus* and *Aristides*, yet, I cannot but think, it offends against the Verisimilitude. There is very little remarkable in the Characters of this Drama.

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THE *Ion*, so named from *Apollo's* Son by *Creüsa*, has nothing eminent in the Characters, but the whole Drama is very fabulous.

THE *Hercules furens*, says *Joshua Barnes*, is not inferior in Oeconomy to the other Dramas. I suppose, he meant the most eminent of these Dramas; for there are many of this Poet's Tragedies, that have but little Oeconomy. In the second Scene *Megara's* Address to her Children, who were doom'd to Death by *Lycus*, is very tender and moving, and the *Peripetia*, by the sudden coming of *Hercules*, has the Effect Tragedy should produce. In the fifth Act, *Hercules's* Lamentation over his dead Children and Wife is very affecting; and *Theseus's* Advice to him to surmount these Miseries, is founded on such Mediums, as were agreeable to the Doctrines of the Age; and here we have *Euripides's* Opinion of the Being and Nature of a God, contrary to the received Notion of the Age. The true God, says he, is Self-sufficient, and wants nothing. The contrary Notions are only the miserable Fictions of the Poets. *Seneca*, in his *Hercules furens*, has artfully altered the Oeconomy of this Drama, and is thought by some to have contended with
Euripides

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Euripides for the Prize of Poetry. *Scaliger* thought *Euripides* far inferior to *Seneca* in the Decorum of *Amphitryo*; but, as *Mr. Barnes* has observed, *Euripides* is superior to *Seneca* in the Character of *Hercules*, who is made, by *Seneca*, to die through Despair; but, by *Euripides*, heroically to survive all his Miseries.

THE *Electra* is most beautiful from the Variety of Incidents, as well as Characters of the Persons. *Electra's* Discourse, in the second Act, to her unknown Brother *Orestes*, with the Discovery of *Orestes's* Person, is artful, and must please all who read it.

THIS is an Abstract of the two most eminent Tragic Poets, as *Quintilian* styles them; but, which was the most excellent, he has only thus determined. *Euripides* is most useful for the Bar, because he comes the nearest to an oratorial Style. His Sentiments are numerous, and almost equal him with the Philosophers; and his Eloquence, in the Dialogue, comes up to that of the Forum. He is wonderful in exciting the Affections, and must be allowed, by all, to excel in the Affections of Commiseration. Says *Aristotle*, *Euripides* is the most tragical of all the Tragedians, but uncorrect in the Oeconomy of his Subjects.

This, says *Dacier*, is a very just Judgment; for his Incidents are not produced one of another, his Actions have not Unity, and there is something wanting either in the forming or unravelling of his Plots. His Chorus's are foreign to the Subjects, and these Faults are in most of his Dramas. *Longinus* admires *Euripides* for the Strength of his poetical Images, and elaborate Composition; which is what *Val. Maximus* affirms, *Euripides* reported of himself, when he told the Poet *Alcestes*, he was three Days in composing three Verses, and that with much Labour; but, says *Longinus*, he was not so happy in the Sense of his Thoughts, as in the Disposition of his Words. *Longinus* makes him wonderful in those Images of Enthusiasm, which affect the Soul after such an extraordinary manner, that we not only hear what the Poet represents, but perfectly see it. Thus, says this Critic, the Auditors see his Furies; and, in his Description of *Phaeton's* Chariot, the Soul of the Poet seems to flee with the Steeds, and be in Danger with the Driver. These are his Excellencies, for which the Critics commend him; but his improbable Fictions, his making *Telephus* beg, *Iphigenia* different in her Manners, *Menelaus* of a bad Character; his Multitude of Sentiments, his Inequality of Stile, his bad Oeconomy, and his Errors in representing the Manners,

have

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have been justly condemned. *Sophocles*, as *Cicero* styles him, is a divine Poet, and is more regular, noble and sublime, more equal and agreeable than *Euripides*, and exceeds him in the Oeconomy of his Subjects, and in forming the Manners and Characters of his Persons, but has not the Perspicuity *Euripides* has. In his Characters, he makes his Persons such as they ought to be, but *Euripides* such as they were; and his Chorus's, as *Aristotle* observes, concur with the Action more than those of *Euripides*. *Sophocles* is blamed, in his *Oedipus*, for making the *Thebans* ignorant of *Laius's* Death. *Aristotle* censures him for making the Death of *Orestes*, in his *Electra*, related in a private Manner, when it must have been publicly known. He is taxed of Error for making the *Doe* have Horns, *Menelaus* two Daughters, and for alluding to *Solon's* Sentiment, when he was treating of the Times of *Hercules*, whereas *Solon* was many Years younger than *Hercules*.

FROM the Criticisms of the Learned, it appears these two Poets excel each other in different Manners. *Euripides* was a Poet by Nature, *Sophocles* by Art as well as Nature. *Sophocles* is, for the most Part, equal to himself, but no one can differ from himself more than *Euripides*. In reading
the

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the *Hecuba*, I was most incredibly surpris'd with the many Beauties this Drama is fill'd with. In the *Orestes*, I was as much surpris'd for want of these Beauties, and thought it almost impossible great Genius's could ever be so much unlike themselves; but *Sophocles* is the same from the Beginning to the End; the more we read him, the more we must admire him, which makes me wonder, how *Vossius* could say the Number of *Euripides's* Plays was, perhaps, the Cause he was thought to have more Faults than *Sophocles*.

LIVIVS ANDRONICUS was the first Author of *Latin* Tragedy. Many other Tragedians followed; but *Varius's Thyestes*, and *Ovid's Medea*, which are now lost, were most esteem'd. The Learned have therefore thought, the *Latins* have no Tragedy; for though *Seneca* is grave, yet he is very unelegant, and has little in him, says *Antonius Lullus*, worth reading, but his Sentiments. *A. Gellius* was of the same Opinion. His Discourse, says he, is vulgar and common. His very Matter and Sentiments flow either from a foolish and empty Heat of Imagination, or from a light Affectation of pointed Wit. *Quintilian* allows him to have a fruitful Genius, much Study and much Knowledge; but
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that his Eloquence, for the most Part, was corrupt, and, what was most dangerous, he was full of such Faults, as rather please than offend.

THE HISTORIANS.

HISTORY is a faithful Exposition of past Transactions, and differs from Poetry in the Circumstances of the Narrations, which ought always to be real; whereas Poetry is a Representation of Things, not as they really are, but as they probably or necessarily might have happened. The *Phœnicians*, *Chaldeans* and *Egyptians* pretend to Records, previous in Antiquity to the holy Scriptures: but the *Æra* is found as false as many of the Facts. The Antiquity of the *Phœnician* History depends upon *Sanchoniathon*. This History was translated into *Greek*, out of the *Phœnician* Language, by *Philobybliensis*, and consisted of nine Books. The Fragments are in *Eusebius*. This Historian received his Records from *Ierombal* or *Irombaal*, Priest of the God *Ieuo*. *Scaliger* proves from the History, that as *Irombaal* lived between the Times of *Moses* and the Destruction,

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struction of *Troy*, *Sanboniathon*, who received his History from *Irombaal*, must be more modern than *Moses*. The *Egyptian* History is founded on *Manetho*, High-priest of *Heliopolis*, who lived in the Times of *Ptolemy Philadelphus*, and compiled his History at the Request of *Ptolemy Philadelphus*. His Dynasties are digested into three Tomes, containing the Space of fifty-three thousand five hundred and thirty-five Years, originally written upon Pillars in the Land of *Seriad*, by the first Mercury *Thoth*. This *Thoth* is made to live in the first Dynasty; consequently he writes a History of fifty thousand Years to come, which, Dr. *Stillingfleet* observes, must make him an excellent Prophet. The *Chaldeans* were a Nation of great Antiquity, but arrogant, says Dr. *Stillingfleet*, Antiquity beyond Proportion. *Diodorus* tells us, when *Alexander* was in *Asia*, the *Chaldeans* reckoned four hundred and seventy thousand Years, since they began to observe the Stars. Their first Historian *Berosus*, who was Priest to *Belus*, lived in the 22d of *Ptolemy Philadelphus*. *Manetho* and *Berosus* lived therefore after the Translation of the Bible into *Greek*; and, Dr. *Stillingfleet* is of Opinion, this Translation provoked them to publish their fabulous Dynasties to the World. The *Greek* Antiquities, as Sir
Isaac

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Isaac Newton observes, are full of poetical Fictions; because the *Greeks* wrote nothing in Prose before the Conquest of *Asia* by *Cyrus the Persian*. Then *Pherecides*, *Syrius* and *Cadmus Milesius* introduced the Writing in Prose. *Herodotus* is the oldest Historian now extant. He wrote a general History in the *Ionic* Dialect, containing nine Books. *Tully*, in his Book of Laws, calls him the Father of History. He was born eight Years after the Battel of *Marathon*, in the 1st Year of the 72d Olympiad, 400 Years after *Homer*, as he himself tells us. His Stile is most agreeably copious and sweet, and captivates as much as that of *Thucydides* commands. *Xenophon* the Son of *Gryllus* followed *Thucydides*, and flourished about the 95th Olympiad. These two Authors are particularly considered in my Histories. *Theopompus*, *Isocrates's* Disciple, was another Historian, who improved the *Greek* Language, and is reported to be very industrious in searching after Truth. *Athenæus* tells us, his Stile was pure, simple and sublime, and tempered with Harmony. Others accuse him for too much Acrimony. *Dionysius* blames him for his unseasonable Comparisons. The Antients commonly thought his Stile was oratorical, like that of *Isocrates*, rather than historical.

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Ephorus, another Disciple of *Isocrates*, wrote a History of seven hundred and fifty Years in thirty Books, with a Preface to each Book. *Diodorus Siculus* tells us, his Stile was elegant, and that he performed the Part of a good Historian in his accurate Order. *Suidas* accuses him of Supineness and Neglect in his Stile. *Polybius* began to flourish in the Times of *Ptolemy Philometor*, was born in the 4th Year of the 143d Olympiad. *Ælian* tells us, he was a Person of universal Learning, and a Familiar of *Scipio*'s. He wrote a History of thirty-eight Books, containing the Transactions of fifty-three Years, from the Beginning of the second Punic War, to the Everſion of the *Macedonian* Empire. We have only five Books entire with some Collections. It is wondered, why *Livy* gives him no greater Encomium than that he was an Author no wise contemptible, particularly since *Livy* has translated whole Books from him almost word for word. *Dionysius* blames his Neglect and unaccurate Composition of Words. This, *Scaliger* thought, is excusable in a Person, who was wholly taken up in serious Matters; and though he is inferior in Eloquence to *Herodotus*, *Xenophon*, and one or two more of the *Greeks*, yet, in civil and military Knowledge, he is surpassed by none, and

is a Philosopher as well as an Historian. These were the most eminent Historians under the Greek Empire. *Diodorus Siculus* lived in the Time of *Jul. Cæsar*. His *Bibliotheca* contained the Facts of the Egyptians, Medes, Persians, Greeks, Romans, Carthaginians, and others. He is justly condemned by *Bodinus*, *Sigonius*, *Stephanus*, *Pigius*, for his false Chronology. He spent thirty Years in his Collections. We have only fifteen Books remaining out of forty, with a few Collections from *Photius* and others; and, what is a double Loss, we want *Berosus*, *Theopompus*, *Ephorus Philistus*, *Callisthenes*, *Timæus* and others, from whom he has laboriously collected his History. *Ludovicus Vives* blames his Stile, and thinks nothing more trifling than this Author, and that on Account of his fabulous History; but all fabulous History, says *Vossius*, is not to be set aside; because Truth may be at the Bottom. *Dionysius Halicarnass.* flourished in the Time of *Augustus*. He wrote a History of the Roman Affairs, and excelled even *Livy* in his accurate Account of the Roman Antiquities. He was a good Historian, Rhetorician and Critic. *Plutarch* was born under *Claudius Cæsar*, had *Aminianus* for his Preceptor. His Stile is weighty, but something too rough. He compensates this Fault with
his

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his universal Variety of Learning. *Philo Bybliensis* lived under the Reign of *Nero*, *Vespasian*, *Titus*, *Domitian* and *Nerva*, obtained his Reputation under *Trajan* and *Adrian*, and got no little Credit in translating *Sanchoiathon*, a *Phœnician* Historian. *Claudius Ælianus* lived in the Time of *Adrian*, and was called Honey-tongue for his Sweetness. *Suidas* informs us, he taught Rhetoric at *Rome* under *Antoninus*, who succeeded *Adrian*. *Pausanias* flourished under *Marcus Antoninus*. His Country was *Cæsarea* in *Cappadocia*. His ten Books of *Greece* are learned, though not elegant, and beneficial to all, who admire Philology and History. It is a Treasure rather than a Book. *Athenæus* lived in the Times of *M. Aurelius*, as *Suidas* informs us. We are obliged to him for his fifteen Books of *Deipnosopisticôn*. *Hesychius* a *Milesian* lived in *Anastasius's* Time. He wrote an universal History in six Books, beginning from *Belus* King of *Assyria*, and ending in the Death of *Anastasius* the Emperor. *Suidas* tells us, he made a Vocabulary of the Eminent for Learning. He mentions no Ecclesiastic, and is therefore supposed to be a Gentile. His Stile is elegant and eloquent, and, what is above all, he studied Truth. *Suidas* lived in the Times of *Alexius Comnenus*. Though his
Lexicon

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Lexicon is not properly historical, yet he has filled a great Part of his Work with historical Matters.

THE first *Roman* historical Accounts contain the Transactions of every Year, and were written by the High-priest, and called his Annals. These Annals and other publick Monuments, to the great Loss of succeeding Ages, were for the most Part destroyed by Fire, when the City of *Rome* was taken by the *Gauls*, in the Year of the City 364. *Cicero* observes, in his second Book of Oratory, these Annals were bare Narratives without any Ornament. *Ennius* was the first, who composed these Annals in Verse. *Nævius* wrote of the first Punic War in *Saturnine* Verse. This was the Infancy of the *Roman* Tongue ; and, as it appears from the Fragments of these historical Poets, their Language was very unpolished and rough. *Q. Fabius Pictor*, and *L. Cincius Alimentus* were the first, who attempted to write History in Prose. *Fabius* is accused by *Polybius* of Partiality for not commending the *Athenians*, according to their Merit, and for want of Candor in representing their Errors. His Style was low, as *Cicero* observes. *L. Ælius Stilo*, *Cicero* tells us, raised the Grandeur of History, but wanted several Ornaments essential

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tial to History. *Sempronius Asellio*, Tribune in the Year of the City 614, wrote a History consisting of many Books, as may be gathered from *Aul. Gellius*, who quotes the 14th Book. *Q. Lutatius Catulus*, Consul with *C. Marius* in the Year of the City 651, wrote History. His Stile was pure and modern, as *Cicero* tells us. *L. Sisenna*, Cotemporary with *Sylla*, excelled all the Historians before him, according to *Cicero's* Judgment, though not compleat in his Diction. *L. Ælius Tubero*, as *Dionysius* tells, was a weighty Author, and curious in compiling his History. *L. Lucceius*, Son of *Quintus*, wrote the History of the social War with so much Elegancy, that *Cicero* made particular Choice of him to write the Transactions of his Consulship. He is highly commended by *Cicero* for his human Studies, Arts and Learning. *C. Jul. Cæsar* wrote many things. The seven Books of the Gallic Wars, with three of the Civil, are all we have remaining of his Works. He is a pure and elegant Writer, accurate in the Structure of his Words, glides along like a gentle Stream, and excels *Xenophon* in the Force of his Sentences. *Cicero* gives his Commentaries this Commendation. They are simple, just and beautiful. *A. Hirtius* is the Author of the 8th Book of the Gallic War,
and

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and of the *Alexandrian* and *African* War. The *Spanish* War is wrote by another Person, as appears from the Stile, which is rough and without Ornament ; though, as *Jos. Scaliger* observes, nothing can be more *Latin*. *Justus Lipsius* deservedly commends *Hirtius's* Stile as neat in the highest Degree. *Corn. Nepos* lived before and after *Cæsar's* Dictatorship. *Jerom* places him in the fourth Year of *Augustus*. *Gellius* stiles him *Cicero's* Friend and Familiar, and tells us, he wrote three Books of *Chronicles*, and Books of illustrious Persons, Emperors, and remarkable Authors. *Desiderius* is of Opinion, he rather deserves the Name of an *Encomiast* than *Historian*. Besides his Books of Emperors, he seems to have wrote a Book of *Kings*. The Book of eminent *Romans* is falsely ascribed to *Nepos*, or *Pliny*, or *Suetonius Tranquillus*, but is altogether *Aur. Victor's*. Many things, I doubt not, were taken out of *Nepos* by *Victor*. Nor was *Darius Phrygius* translated from the *Greek* by *Nepos*. The Spuriousness of that Author is visible to any one, who has any Judgment in Learning. The Diction is not *Augustian*, but of a much more modern Date. *Trogus Pompeius* was by Nation a *Gaul*, and lived in the *Augustian* Age, but perhaps died before the Birth of our Saviour. His History

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consisted of forty-four Books, which we now only have epitomized by *Justin*. The Antients esteemed him a most eloquent and strict Author. *Velleius Paterculus* flourished in the Reign of *Augustus* and *Tiberius Cæsar*. He wrote two Books of History, in the 16th Year of the Reign of *Tiberius*, *A. U.* 982. A great Part of his Books are lost. His Diction is truly *Roman* and eloquent. *L. Annæus Florus* flourished in the latter End of *Trajan*. He wrote four Books of the *Roman History*. His Stile is declamatory and nearly poetical, yet elegant and eloquent ; and, excepting some few things which are more frigid than ordinary, he is truly florid. His Chronology is faulty ; and they are much deceived, who imagine that he has given us an Epitome of *Livy*. *M. Junianus Justinus*, who epitomized *Trogus*, lived in the Times of the Emperor *Antoninus Pius*. He is a neat and elegant Writer. This is an Abstract of *Vossius's* *Historics*, and taken from the Fragments in *Scaliger* and others. The following *Greek* and *Latin* Historians are what I have particularly perused and considered.

THUCYDIDES flourished in the 87th Olympiad. His History of the *Athenian* and *Peloponnesian* War has been divided

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vided by some into thirteen Books; but the common and general Division, *Marcellinus* tells us, was into eight Books, as it is now divided, and as *Asclepius* divided it. The first Book is an Introduction to the History, and contains many curious Accounts of the antient State of *Greece*; as that the Barrenness of *Attica*, tempting nobody to conquer it, made it always possessed by the same Inhabitants; whereas the Fruitfulness of *Thessaly*, *Bæotia*, and the greatest Part of the *Peloponnesus* made these Countries liable to the Conquest of other Nations; that, when other Parts of *Greece* were obliged to quit their Country from Seditions and War, they fled for Refuge to *Athens* in such Numbers, as *Attica* could not contain them. This made the *Athenians* send Colonies into *Ionia*; that *Minos* was the first King, who prepared a Fleet and scoured the Seas of Pirates; that the *Grecians* first entered into Alliances at the Time of the *Trojan War*. We have here an Account of the Fleet sent against *Troy*, and the Reasons why *Troy* was so long before it was stormed, and of the unsettled State of *Greece* after the *Trojan War*; and how, when the *Grecians* came to be settled, they sent out Colonies; how, at the coming of *Xerxes* with a great Fleet, the *Athenians*, who had fortified themselves according to

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the Advice of the Oracle, with Walls of Wood, went on Ship-board and became Artists at Sea ; how, after the *Mede* was defeated, the inferior *Greek* Cities entered into Alliances, some with the *Athenians*, others with the *Lacedæmonians*, for *Athens* and *Sparta* were superior by Land and Sea to all other Cities. The *Lacedæmonians* drew their Confederates into their Form of Government, without making them tributary. The *Athenians* exacted Tribute. At the End of this Exordium, the Historian prepares the Reader for the Reception of this History, by telling him he reported nothing but what he was an Eye-witness to, or what, upon a strict Examination, he found to be true. This Exordium gives Light to the History, in letting us understand the *Lacedæmonians* and *Athenians* were the corrival Powers of *Greece*, and by laying before our View the several Steps they took to gain this Power, and how at last the Jealousy of the *Lacedæmonians* was the principal Motive of the *Peloponnesian* War. After this Exordium, the Historian relates the nearer Causes of the War, till he comes to the thirty Years Peace, and dates his History from the 15th of this Peace. The Exactness of the Epoch deserves our Notice. In the 15th Year of the thirty Years Peace, in the 48th Year

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greatest Power by Sea ; and that a Union of their Power should be as welcome to the *Athenians*, as it would be grievous to their Enemies, especially since that Alliance was freely offered, which the *Athenians* once would have purchased at any Price. They confidently assure the *Athenians*, that the *Lacedæmonians*, jealous of the *Athenian* Power, designed a War with them ; that the *Corinthians*, in their Endeavours to conquer the *Corcyraeans*, were carrying on their grand Design, which should make both *Corcyraeans* and *Athenians* do all they can to anticipate their Plot. If it should be urged, the *Athenians* act injuriously to the *Corinthians* in protecting a *Corinthian* Colony, they answer, every Colony is obliged to honour the Mother-City, as long as the City is a Mother to it ; but when she becomes injurious, their Affections are naturally estranged. Nor did they esteem themselves Slaves to the Metropolis, because they were made a Colony, but equal to her. The Injury the *Corcyraeans* suffer from the *Corinthians* was most evident, from their Recourse to Force of Arms, and refusing a judicial Trial, which the *Corcyraeans* appealed to in the present Controversy. If there was any *Athenian*, who was satisfied what the *Corcyraeans* said would be of Benefit to the *Athenians*, yet
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was afraid of infringing the Articles of Peace, by receiving the *Corcyraëans* into their Alliance ; they answer, that his Fear, when strengthened by Power, will make his Enemies more afraid ; but his Confidence in rejecting the *Corcyraëans*, as it will be destitute of Power, will give less Fear to his powerful Enemies. Last of all, the *Corcyraëans* urge the Union of their neighbouring Power, which must fall a Sacrifice to the *Corinthians*, if the *Athenians* do not receive them into their Alliance.

THE *Corinthian* Ambassadors answer this Oration in a very sharp Manner. What the *Corcyraëans* plead was owing to the virtuous Measures of their State, the *Corinthians* impute to their Vices. Their Policy in refusing Alliances with other States, the *Corinthians* interpret, was because the *Corcyraëans* might be the more secret and uncontrollable in their wicked Practices ; and, by acting by themselves, be less exposed to Discovery and Shame. If the *Corcyraëans* had been so good as their Pretensions make them, they might have easily made their Innocence appear in giving and receiving what was their Due : But, the *Corinthians* assert, the *Corcyraëans* are far from being what they pretend to be either to them or others. The *Corinthians*
charge

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charge them, though they were their Colony, for revolting and making War with them at that very Instant. To what they plead, they were not made a Colony to be abused by their Mother-City, the *Corinthians* answer, neither were they made a Colony to abuse their Mother-City, but to follow her Directions ; that, if the *Corinthians* had been too severe in their Resentments, it was as great a Fault in the *Corcyraeans* not to bear with it, as it was in the *Corinthians* to injure that Forbearance. They accuse the *Corcyraeans* for taking Possession of *Epidamnus* by Force, and for soliciting the *Athenians* to enter into a kind of Conspiracy, not an honourable Confederacy. They desire, as the *Athenians* were not Partakers of their Guilt, they would not make themselves Partakers of the Consequences. If they receive the *Corcyraeans* into Alliance, they made themselves a Precedent of Protection to Rebels : The Consequence of which would be enacting a Law against themselves, in making their Rebels fly to the *Corinthians* for mutual Protection. They desire the *Athenians* would consider, their greatest Interest consisted in doing the least Wrong. They beg them to remove all Jealousies concerning *Megara*, and observe the last Obligation, though small, yet well timed, is capable of

of making an Attonement for great Faults. Lastly, they desire the *Athenians* not to be drawn away with the Offer of the *Corcyraean* Fleet; for though the Strength of the *Athenians* by Sea, must be augmented by the *Corcyraean* Fleet, should the *Athenians* make them their Allies; yet the *Corinthians* observe the *Athenian* Power would be greater, if, by conquering Ambition and Covetousness, the *Athenians* would act equitably with their Equals, and secure themselves from Danger.

ARCHIDAMUS, Generalissimo of the *Lacedæmonian* Forces, opens the Campaigne with a most suitable Harangue made to the Confederates at their first Convention. In the Exordium he animates their Courage from the Greatness of their Forces and the Practice of their Ancestors, who were experienc'd in War and had undertaken many Campaignes in and out of *Peloponnesus*. He tells them the Preparations of War were never greater than at present, that they were to encounter with a most powerful City, and that their Behaviour should answer the Valour of their Ancestors, and secure their own Credit. He bids them arm themselves with Fear as well as Courage, and observes how inferior Parties by Caution and Fear have gain'd Advantages
over

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over Superiors, who were confident and secure. Lastly, he intreats them to be attentive to the Word of Command, obedient to Discipline, and follow their Captain where-ever he shall lead them.

THE funeral Oration made by *Pericles* at the publick Burial of the *Athenians*, who died first in the War, is very beautiful. In the Beginning of this Oration the Orator observes, 'tis a difficult Matter to speak of others in a just Measure, and, as difficult to be believed, should we observe this Measure. That we have Patience to hear Encomiums on others, as long as we imagine we are capable of performing what we hear of others; but whatever the Auditor thinks beyond his Abilities, he envies and disbelieves. In the Process of this Oration, after the Orator had set forth the Grandeur of the *Athenian* State, and how their State as a Democracy, was calculated for the Good of the People in general, and that every one, of what Condition or Order soever, was encouraged to act for the Good of their State, and crown'd with Honours answerable to his Actions; how their private Affairs were carried on with Alacrity, and their public without Constraint or Fear; how they had annual Solemnities appointed as a Relaxation from their Multitude

titude of Labours; how their Town, as a Sea-port, enjoyed the Fruits of other Nations, as much as their own; how, in suffering others to enjoy the Freedom of their City, their Temper was more generous than that of other Nations; how in military Affairs they more relied on their Courage than the Preparations of War; how, besides all this, they had other Things to glory in, as that their Ambition was bounded; that they were Philosophers, but not effeminate; that they used their Riches in Time of Necessity, and not by way of Ostentation; that nobody, who endeavoured what he could not to be poor, was reproached for his Poverty; that they were all concerned for the publick no less than their private Affairs; that their Courage was supported by Reason, and that they adjudged those the most preferable Part of the State, who were exercised in War as well as Peace, and were not afraid to encounter Danger; that they obtain'd Friends more by their Favour, than by being favoured; that they would be a Wonder to Posterity as well as the present Age; that they were not in want of *Homer* or any other Poet to proclaim their Praises in delightful Numbers, since nothing could be more incredible than a faithful Narrative of their real Actions; that their Courage
had

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had carried them through every Part of the Earth and Sea, and that they had Monuments of Glory every where erected. After the Orator had express'd these and many other Encomiums omitted in this Abstract, he tells them it was in the Defence of such a City, which every one surviving ought to defend, so many noble *Athenians* died in War; it was for this, says the Orator, I have made my Harangue the longer, that you might be sensible what a Disequality there is in the Prize we and the *Peloponnesians*, who are in want of what we enjoy, contend for; and that the Praises of the Dead, over which I am now speaking, might more evidently appear; for whatever Virtues I have proclaim'd of our City, are proclaimed of the Dead before us, and of all who follow their Actions.

PERICLES's Harangue to the *Athenians*, dispirited from the terrible Plague which raged within the City, and from the Hostilities the Enemy committed without, is eloquent and moving. The *Athenians* had enter'd into this War from the Counsels of *Pericles*, and were vehemently angry with him for the sad Calamities they then labour'd under. The Orator, who upon other Occasions foretold what their Temper would be, should any Calamities befall

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them,

them, artfully reminds them of what he had predicted, and declares the Design of his Harangue was to take off their angry Temper, and render them more patient. The grand Argument, he insists on, is the general Good of the State, the only Security of private Happiness. He tells them he knew, as well as any, what was proper to be done, could explain his Sentiments, lov'd his Country, and was not to be byass'd by Lucre; that the War was unavoidable, and upon this Consideration it was better to suffer the Danger, than yield to the Adversary; that he himself was stedfast to his Resolutions; that they blam'd him from their own Infirmities, which made them resolute before Danger, but weak under Tryals; that all this was but natural; for sudden and unexpected Events captivate the Understanding; that, as they were brought up in so great a City, and in such Customs as were agreeable to the Grandeur of this City, they ought not to sully this Grandeur by submitting to the greatest Calamities. He bids them lay aside private Matters of Grief, and act for the Safety of the Public. He observes they were the greatest Power by Sea, and could extend this Power as far as they pleas'd; that 'tis more dishonourable to lose what we are in Possession of, than to fail in our Attempts in being first possess'd of
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of it ; that it became them to use their unanimous Efforts against the Enemy, not so much out of Confidence as Contempt, since they were superior to them. The Conflict was not only to secure themselves from Slavery, but their Government was in Danger from those very Acts, which made them odious to their Enemies : That it was dangerous to let that Power drop out of their Hands, they had usurped over others ; that, as for the Plague which came upon them beyond their Expectations, and for which he knew he had partly incurr'd the Hatred of the People, this Odium was very unjust, since they had no more Reason to hate him for their unexpected Misfortunes, than to thank him for their unexpected Felicity. It was their Duty to undergo, from a Principle of Necessity, whatever was inflicted upon them by the Gods, and be supported, by a Principle of Courage, in what they suffer'd from their Enemies ; that of all Mankind the *Athenians* had procured the greatest Reputation in bearing Misfortunes ; that they had not only been, but were even then, very powerful, and if they should lose any thing of this Power, for all Things are naturally subject to decay, the Memory of the *Gracians* would never die.

CLEON's

CLEON's Speech to confirm the *Athenian* Decree against the *Mitylenians*, by which it was enacted all the *Mitylenians* should suffer Death for revolting from the *Athenians*, is a lively Instance of those tyrannical Spirits the World has abounded with in Heathenish, as well as Christian Policy. Cleon first endeavours to destroy the Credit of the Advocates for the *Mitylenians*, by insinuating they pleaded more for Self-Lucre, than the Good of the State, and that the *Athenians* were too apt to give Ear to their artful Discourses. He declares his own Thoughts concerning the Decree, which he is not for reversing, but insists that all the *Mitylenians* should be punish'd with Death; because they revolted without any other Temptation, but from themselves; and that, as it was their Intention to injure the *Athenians* all they could, it was just they should undergo whatever the *Athenians* could make them suffer; for the Punishment ought to be proportioned to their Guilt. Lastly, he urges the Execution of this Decree, as a Terror and Example to the rest of the Allies.

DIODOTUS, who in the former Council strenuously opposed the Death of the *Mitylenians*, answers this Harangue.

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He destroys *Cleon's* Arguments against resuming Counsels, and observes nothing was so repugnant to prudent Debates as Hastiness and Anger. In Answer to *Cleon's* Infination, that the Advocates were suspected of Bribery, he tells him, it was his Interest to accuse the Advocate and Judge, who opposed his base Counsels: But a good Statesman, he observes, should not terrify his Opponent, but rather demonstrate the Weight of his own Opinion from that Freedom of Speech every Statesman should equally have; that it was Wisdom in a State not to lessen or advance that Minister's Character, whose Counsels were usually followed, nor punish or disgrace the Person, whose Measures are rejected. Thus the prudent Politician will have no Inducement to speak contrary to his Sentiments in Hopes of gaining more Favour, nor the Statesman, whose Measures are rejected, endeavour by the like Infinitions to get the Love of the Multitude. After many Arguments of this Nature, he considers what was best to be done for the Good of the State. He contradicts, what *Cleon* particularly insisted on, that the severe Punishment of the *Mityleniaus* would prevent future Rebellions. It was natural, he observes, for Mankind to offend in public as well as private Capacities, and no Law could

could be invented to hinder all Guilt. He considers the Temptations to Evil, from Ambition and Poverty, with the various and insuperable Passions we are each of us addicted to, and which lead us into Danger. We are never free, he observes, from the Temptations of our Hopes and Desires, which influence us in our uncertain Pursuits, and overbalance all the present Terrors of Punishment. He makes Fortune another Temptation, whose unexpected Favours to some, have made others rely on her Kindness, not only private Persons, but public Communities; for every Citizen, in Confederacy with the Body, is more presumptive of himself. 'Tis Madness, says he, to imagine any Law is capable of restraining human Nature from doing what she is strongly inclin'd to do. A just Reason the *Mitylenians* should not all be put to Death, as if Rebels were allow'd no Repentance. Such rigorous Measures would be of ill Consequence with Regard to other revolting Cities, since every revolting City would suffer the utmost Extremities before it would surrender, which would make every Siege of this Kind very difficult and chargeable, and the City of no Use when taken. He bids them consult their own Interest, and not the Severity of Laws. He lays down this as a Maxim, all Govern-

ments should be more careful to prevent Rebellion, than punish the Rebels; that to kill those *Mitylenians*, who were not concerned in promoting the Rebellion, but rather redeliver'd the City when in their Power, was doing injury to Persons who deserv'd well: What all Heads of Rebellions wish'd they would do, since this was the only way to make the Populace resolute in such Kinds of Acts.

AFTER *Diodotus* had harangued, and the Majority of Votes was but just on the Side of *Diodotus*, Counter-Orders were sent to *Mitylene*, and came just as *Paches* the Governor was preparing to execute the *Mitylenians*; for the Ship with the first Orders sail'd a Night and a Day before the second was sent.

BRASIDAS's Speech to the *Acanthians* is artful. The *Acanthians* were in doubt, whether they should receive *Brasidas* into their City. The only Thing, that induced them to receive him, was because their Harvest was in the Fields. After *Brasidas* was singly admitted, he speaks to this Purpose. That the Design of the *Lacedæmonians* in sending him thither was to contend for their Liberties, and make good the Resolutions they had form'd in
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the Beginning of the War; that, as he expected a more welcome Reception, he was surpris'd at their City in refusing him Admittance, since the Intention of his undertaking a Journey of so many Days March was to relieve the Confederates. He could not but look upon this Behaviour as dreadful in its Effects; because destructive of their own, as well as the general Liberties of *Greece*, and must lessen his Credit in obtaining his Designs on other Cities from the Opposition he met with from so prudent and flourishing a City. This Behaviour must bring him under one of these two Reflections, of vindicating the Liberties of others without any Foundation of Justice, or without Ability. His Design of coming was for the Liberty, not the Slavery of *Greece*, and, whatever Allies he gain'd, the *Lacedæmonian* Magistrates had bound themselves under an Oath, should be ever indulged their own Liberties and Rights; that, as he gave them full Assurances of asserting their Rights against the *Athenian* Powers, he expected they would all declare boldly for him; but, if after all this, they were unwilling to comply with his Measures, he call'd the Gods and Heroes of the Place to witness, he would use such Measures, as must enforce Obedience, by laying waste their Country, since what they

refused was for their own good. This Harangue made the *Acanthians* open their Gates to *Brasidas's* Army.

NICIAS's Harangue, wherein he advises the *Athenians* not to invade *Sicily* upon the Instances of the *Egestæans*, is very forcible. In the Beginning of this Harangue he tells them, though their Meeting was to consult Measures how they should man out a Fleet against *Sicily*, yet it was necessary to consider whether it consisted with their Interest to involve themselves in a War, they were not concerned in, and that through hasty Proceedings, and for the sake of Foreigners. Though he had Honour conferred upon him in this Expedition, from their Design of making him General, and was as little afraid of personal Danger, as any one living; not but that he, who has a Concern for the Public, may have the same for himself, and is as likely to serve it; yet, as it was his Practice never to speak against his Conscience for the sake of Honour, it should be his Endeavour to speak what he apprehended best for the State, though, he was satisfied, his Advice to secure to themselves what they were already possessed of, and to prefer Certainties before Uncertainties, would not be altogether agreeable to their Humours.

Humours. He tells them, this hasty Expedition was ill timed, that it was more difficult than they imagined to obtain their Views; that this Expedition would procure many Enemies abroad, as well as leave them many at home; that the Articles of Peace between them and the *Lacedæmonians* were only nominal, and likely to continue no longer than the *Athenians* were Peaceable; that, if this Expedition should be attended with ill Success, they must expect a War with the *Lacedæmonians*, who only wait for an Opportunity of renewing Hostilities, when the *Athenians* were least capable of defending themselves: Besides, many things were uncertain in the Articles of Peace. The most powerful Confederates had not subscribed them. Some were in open Wars: Others have only made a Truce from ten Days to ten, and that because the *Lacedæmonians* are peaceable; but, whenever our Forces are divided, which is what we are now attempting to do, they will immediately enter into Confederacy with the *Sicilians* against us, a Point they have a long Time coveted to gain. It therefore behoved them, as their City was so unsettled, to be circumspect, and guarded against Danger, and not affect Dominion abroad before they had secured themselves at home. He observes how ab-

furd this Expedition must prove, since, should they conquer the *Sicilians*, they were incapable of keeping them in Obedience ; and, if they failed in their Attempts, would for ever be disabled from attempting the like. He cautions them against the Counsels of any Person, meaning *Alcibiades*, who, to promote his private Honour, should advise them to undertake this Expedition. Such a one would be injurious to the Public, and a Bankrupt to himself.

ALCIBIADES arrogantly answers *Nicias's* Harangue. He challenges to himself the Command of the *Sicilian* Expedition, and endeavours all he can to vindicate his Actions against the Reflections *Nicias* had cast on him, but there is little of solid Argument in this Harangue. When *Nicias* found he could not dissuade the *Athenians* from this Expedition, he lays before them the great Preparations they were obliged to make, as an Expedient to deter them from this Undertaking, or to undertake it with Security, but all was ineffectual. The *Sicilians*, unwilling to credit the Truth of this Invasion, were harangued by *Hermocrates*. He endeavours to make them sensible of the Fact, and counsels them to meet the Enemy with a Fleet, and act

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act offensively. *Athenagoras*, another *Sicilian* Orator, but of a sanguine Complexion, and a violent Republican, argues against the Truth of this Invasion, and makes the Report a Design to undermine the State. This Harangue is an Instance how far Passion and Party may transport weak Heads beyond the Bounds of Knowledge and Reason.

HIS Characters of Persons and Nations are critical. *Themistocles* was deservedly admired above all others; for what was most conspicuous in him, the Excellency of his natural Abilities. Without any previous Reflections or experimental Knowledge, he was qualified to pass a ready Judgment on present Affairs; nor was any one, for the most Part, a better Diviner of future Contingencies. Whatever he enterprized, he was capable of executing. Where Experience was wanting, his Judgment was good. In Matters of Doubt, no one better foresaw what was best to be done. In a word, such was the Force of his natural Parts, that with little Reflection he could at once determine what was most expedient, according to the present Exigency of Affairs. In the Speech of the *Corinthian* Ambassadors before the Council of *Sparta*, we have the Character of the
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Lacedæmonians and *Athenians* drawn in a particular Manner. The *Lacedæmonians* were the only *Grecians*, who made Repri-fals upon their Enemies; not by Action, but Procrastination; not when the Power of the Enemy was least, but when their Strength was doubled. The *Athenians* were Lovers of Innovation, quick to devise, and as active to execute their Resolutions. The *Lacedæmonians* were content with what they had, were no Projectors, and were scarce able to attain what was necessary. The *Athenians* were bold above their Abilities, encountered Danger beyond Reason, were of good Hopes in the greatest Difficulties. The *Lacedæmonians* loved to act beneath their Power, were diffident in Security, and despaired when under Difficulties. The *Lacedæmonians* loved to be at home. The *Athenians* abroad in quest of Gain. The *Lacedæmonians* imagined all was lost at home, should they venture abroad. The *Athenians* pursued their Conquest as far as possible, and when conquered retired the least. They served the State with their Bodies, as if their Bodies belonged to others, but their Counsels were their own, when they acted for the Commonwealth. They thought so much of their Property was lost, if they did not execute what they resolved on; and what they

they obtained by their Attempts, they imagined little in Comparison of what was to be obtained by their future Efforts. If they failed in their Designs, they conceived new Hopes of repairing that Loss; for they of all Men had and hoped whatever they conceived, by the speedy Execution of their Resolutions. Thus their whole Life was a Series of Labour and Danger, and, what they had, they could not enjoy, for the Care of getting more. The *Athenians*, in some things, were a People incredibly obstinate. When *Athens* was besieged by the *Peloponnesians*, one would have thought this should have made the *Athenians* recal their Forces from *Sicily*: However, they laid Siege to *Syracuse*, as great a City as *Athens*, at the Time they were besieged by the *Peloponnesians*. The *Corinthians* imagined they had the Advantage in Battel, when they were not much inferior. The *Athenians* thought themselves inferior to the Enemy, when not much superior. The *Lacedæmonians* lost many Advantages by their slow Actions. The *Athenians* gained by their Courage and Promptness. The *Syracusians*, who best resembled the *Athenians* in Temper, were fittest to contend with them. The *Chians* and *Lacedæmonians* were the only Persons, who were prudent in Prosperity. The more their City increased
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in Grandeur, the more they laboured to improve it.

HIS Descriptions are accurate. He is most particular in the Description of the Plague at *Athens*, which he himself had. In the Description of his Battels, he takes particular Care to describe the Field of Action, with the Advantage and Disadvantage of Ground on each Side. He gives us an Account of the Disposition of the Armies. We may learn the very Number of Officers, which commanded the whole Army, and from them the Number of the Army. In the Battel where King *Agis* commanded the *Lacedæmonians* against the *Argives* and their Confederates, he tells us, *Agis* the King gave out Orders to the *Polemarchi*, Field-Generals or Colonels, the *Polemarchi* to the *Lochagi*, the *Lochagi* to the *Pentecontateres*, Captains of Companies, the *Pentecontateres* to the *Enomatarchi*, Captains of the fourth Part of a Company, the *Enomatarchi* to their *Enomatia*. The Number of the Army is easily computed, if the Number of the Regiments is known; for every Regiment had four *Pentecosties*, each *Pentecosty* four *Enomatia*, and in every *Enomatia* there stood in Front four. The Army in general was eight Men in depth. Thus every *Enomatia* had thirty-two

ty-two, every *Pentecosty* a hundred and twenty-eight, every Regiment or *Lochi* five hundred and twelve Men. The People, on whose Ground the Battel was fought, possessed the right Wing. The Description of Hope, in the Dialogue between the *Athenians* and *Melians*, is very just. Hope is our Comfort in Danger, and, when our All is not at Stake, if it deceives us it does not ruin us; but, when we have nothing to rely on but our single Hope, which is naturally prodigal, and we are so unhappy as to fail, there is no room left for future Safety. In his Description of the last Sea-engagement between the *Athenians* and *Syracufians*, we may meet with such a Daught of Nature, or perhaps the Original, as *Livy* presents us with in the Conflict betwixt the *Horatii* and *Curatii*. In this Conflict *Livy* describes the Diversity of Passions of the *Roman* Spectators on one Side, and of the *Albans* on the other. *Thucydides* has done the like. On each Side of the Shore the *Sicilians* and *Athenians* were Spectators of the Action; and as the Action varied, according to the Success or Misfortune this or that Ship had, when viewed from the Shoar, so did their Passions. When the Action was equal, the Minds of the Spectators were in Suspence, and he makes the very Gesture of their
Bodies

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Bodies expressive of their Inclinations and Wills.

HIS Maxims are many and deep. I shall mention one or two. Subjects always think themselves grieved under the present Government. A Balance of Power among neighbouring States supports their Liberties. What we desire would come to pass, we desire upon ungrounded Hopes ; but, what we are averse to, we reject with a majestic Air.

HIS Narrations are concise, and upon this Account somewhat obscure, yet full of Perspicuity when compared with other Parts of his History. *Thucydides*, says *Quintilian*, is always pressing upon himself. The Multitude of his Thoughts, and the close Union they bear one with another, with the few Terms he uses in painting such a Variety of strong Ideas, makes him altogether profound and dark. His Harangues and Dialogues have Imitations, and all along he affects a Roughness of Stile, which makes his Composition grand. *Thucydides*, says *Dionysius*, by reading *Herodotus* and others, and by understanding what was excellent in each, has formed to himself a peculiar Stile, neither Prose nor Verse, but a Mixture of both. It is evident

dent he has Numbers. In his Description of the Plague he begins with the first Pæon, which is followed by the fourth. It is *Aristotle's* Rule, sublime Sentences should begin, as well as end, in long Syllables, which are naturally magnificent, and command our Attention in the Exordium and Conclusion. These Numbers are, perhaps, what many of the Moderns little regard.

HIS eighth Book is imperfect, and has been ascribed to *Thucydides's* Daughter. Others make *Xenophon* the Author. The Stile declares it is not *Xenophon's*. *Marcellinus* supposed *Thucydides* indisposed, when he wrote this Book. The most natural Account, why this Book differs from the rest, is, that the Author died before he had time to beautify it, as he beautified the rest; for he died, according to *Marcellinus*, as he was writing the Transactions of the twenty-first Year of the War, which lasted twenty-seven. The Transactions of the other six Years are to be found in *Theopompus* and *Xenophon*. *Dionysius* taxes *Thucydides* for Variety of Schemes. These Schemes make the Historian's Diction nervous and compact. His using Singulars for Plurals, as *Syracusan* for *Syracusians*, is what I wonder so learned a Critic as *Dionysius* should mention, particularly since
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the Use of this Trope is so various and beautiful. The Excellency of this History does not consist in Words so much as Things, and in such things as are vastly remote from the Universality of human Understanding. His historical Accounts, as they are of a People and Power no less excellent for Arms than Eloquence, must be ever esteemed by all, who have any Esteem for Learning. His Sense is indeed very distant from impatient Minds and weak Capacities, and from all who are not well acquainted with the *Greek Tongue*. *Demosthenes* was so in Love with this History, as to transcribe it eight times. *Cicero* says, this Historian abounds with so much Matter, that his Thoughts are almost equal to his Words; and he is so close in what he says, that it is difficult to determine, whether his Words set off the Things, more than the Things his Words.

THE Comparifon several Critics, especially *Rapin*, have made on the Subjects of different Historians, allowing always the Preference to the Historian whose Subject is of the greatest Extent, is nothing but Flight of Imagination. *Herodotus*, says *Rapin*, took a greater Flight in his Design, including all that was nobly transacted in *Europe* and *Asia* by the *Greeks* and *Barbarians*,

rians, for the Space of two hundred Years: But, afterwards he tells us, the Performance was not answerable to the Subject. It is my Opinion, that Historian is most happy in the Subject he has most Knowledge of; that *Thucydides* has the Advantage of all other more extensive Historians on the Account of his Subject, since he treats of nothing but what was transacted in his own Times, and since, properly speaking, nothing else can be the Subject of an authentic Historian. *Rapin* censures the Beginning of this History as not proportioned to the Body, and reflects on the Historian for not giving an exact Account of the Causes of the War. Was the Subject of this Exordium foreign to the History, as that of *Sallust*, *Rapin* might have had more Colour for his Remark. To tell us we want an Account of the Causes of the War, after the Historian has taken abundance of Pains to give us such an accurate Account of the remote and nearer, as well as the pretended and real, Causes of this War, would incline one to think, *Rapin* had never thoroughly perused this Historian. Nothing could be better intended than this History, and no Intention could be better managed with regard to Connection and Order. The *French* Critics take the Liberty of saying

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what they please. Sometimes in general Terms they raise an Author to the Heavens, and afterwards pull him down in a particular Manner. A little before these Objections *Rapin* is pleased to say, the Style of this Historian is exalted, noble and sublime, always natural yet nothing vulgar ; that he had a Nobleness of Thought, a Choice of Words, a Boldness of Imagination, Vigor in Discourse, Profoundness of Reasoning, a Neatness of Conception, and that he was an accomplished Historian. To leave this Critic in all his Raptures, *Thucydides* is, what he has stiled his History, an eternal Possession. No one has deserved better of Futurity in transmitting the Truth of Facts. Though banished by the *Athenians*, we do not find in any part of this History he resented the Usage. *Herodotus*, *Timæus*, *Philistus* and *Xenophon* were of another Temper. All our Author's Care was how to come at the Truth of Facts, and relate them with the utmost Impartiality. This made him bestow great Sums of Money on the *Lacedæmonian* and *Athenian* Captains, and to many others, in order to gain a true Narrative of Transactions ; for Uncertainties are best proved, as *Marcellinus* observes, from the concurrent Testimonies of many. In disputed Cases, the Historian delivers the conjectural

ral Opinions of others. Afterwards sub-joins his own. *Josephus* accuses *Thucydides* for falsifying his History in many places. Says *la Motte*, *Josephus*, who made it his Business to discredit all Pagan History, thought himself obliged to say something against *Thucydides*. This, I believe, is the best Apology that can be made for *Josephus*.

XENOPHON was born four hundred and forty-nine Years before Christ, near the third Year of the 82d Olympiad, and died above ninety Years old. Some have thought his *Cyropædia* a real History: Others have looked upon it as Fiction. Mr. *Hutchinson* is of the first Opinion, for the following Reasons: First, because *Xenophon* was an ingenious, judicious, and faithful Person, and therefore it is inconsistent to think he should attempt any thing, but what must raise and not lessen this Character: Secondly, because *Xenophon* not only professed he would write a true History of *Cyrus*, but, as he was in the Court of *Cyrus* the Younger, had an Opportunity of collecting credible Materials: Thirdly, his Narrations are simple and unaffected, agreeable to Truth and Reason; whereas the Narrations of other Historians are full of such Dreams, Prodigies and Paradoxes, as mutually destroy

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each other : Lastly, his Narrations are not only agreeable to common Sense, but holy Scripture. I cannot think any of these Arguments conclusive. *Xenophon* might be a very ingenious, judicious and faithful Person, and yet be capable of writing a Poem, such as the *Cyropædia* seems to be, and his being in the Court of *Cyrus* the Younger, might furnish him with some Materials for this fictitious History. The Simplicity of his Narration, and the Fables other Historians abound with, prove nothing. Lastly, it does not follow the whole is a real History, because one or two of the Facts are agreeable to holy Scripture. Nor is Mr. *Hutchinson's* Argument against *Plato* conclusive. *Plato* imagined, says Mr. *Hutchinson*, *Cyrus* had not the Education *Xenophon* makes him have ; but sure no body will say, *Plato* was so divine, that his Conjectures should pass for Oracles. *Plato* expresses himself in a modest Manner, and, as he was *Xenophon's* Cotemporary, must know more of this Matter than Mr. *Hutchinson* and all his Vouchers. Nor is it fair in Mr. *Hutchinson* to make the Credit of this Philosopher suspected ; because in other Points he was condemned by the *Socratics* for Fictions. By this Logic we may destroy most of the Testimonies of the Antients. His Arguments a-

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gainst *Ctesias* have as little Weight. *Ctesias*, forsooth, of *Cnidos*, treats of the *Persian* Affairs. But, as his History is so mutilated, that out of twenty-three Books there are only some few Fragments remaining, we cannot so accurately depend on his Account. What if *Ctesias* was of *Cnidos*, and what if most Part of his History is lost, does this prove he could not write Truth, or what we have remaining is nothing but Fiction? Mr. *Hutchinson* is very kind in his Wishes to *Scaliger*, *Patavius*, *Calvesius* and *Vossius*, with many others. I wish, says he, those most learned Men had been so circumspect, as to have diligently considered, how far the Testimonies of the Antients lessen *Xenophon's* historical Credit. It is pity Mr. *Hutchinson* did not know his Wishes were answered. Mr. *Hutchinson* is pleased to say, the Body of this History is writ *secundum, Fidem Veri*. If he means by the Body the greater Part of the Book called the *Cyropædia*, he contradicts himself; for the greater Part of this Book consists in *Cyrus's* Discourses with his Grandfather *Astyages*, his Father *Cambyses*, the *Armenian* King, and his Son *Tigranes*, with *Gobryas*, *Gadatas*, *Cræsus*, and Prefects of the Army. All which Mr. *Hutchinson* allows to be *Xenophon's* Invention. But, if by the Body of the History he

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means the remaining bare Matter of military Facts *Cyrus* is said to perform in the *Cyclopædia*, yet, if the most Part of these Facts are fabulous in their Circumstances, as they really are, here the Body of his History must want historical Credit. Mr. *Hutchinson* says, it was *Xenophon's* Intention to write a real History of *Cyrus*, as *Xenophon* declared. *Xenophon* may tell us what he pleases, we are Judges of what he did. *Xenophon* tells us, it was his Design to declare what he had heard and understood concerning *Cyrus*, but this does not exclude Fiction. He has certainly told us what he has heard of *Cyrus*, but does this prove, he has told us nothing more, or that all he heard was true?

THE learned Archbishop *Usher*, and Dr. *Prideaux*, have given us an Abstract of the *Cyclopædia*, with a Mixture of Facts from *Berosus* and *Herodotus*. This Abstract is almost as much different to *Xenophon's* History, as the Ground-work of an epic Plan is to the Poem with all its Episodes. I shall mention such Facts, as seem to want historical Credit. The Incurſion of *Evilmerodach* into the Borders of *Media*, with a great Army of Horse and Foot, to divert himself in hunting and make Depredations, seems a Fiction, when we consider the
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Circumstances. *Xenophon* tells us, *Cyrus* arm'd himself unknown to his Grandfather, and came after him into the Field; but what follows, that *Cyrus*, who was but sixteen Years of Age, should give Directions to *Astyages* how to attack the Enemy, and, after his Counsels were approv'd of, should be suffered to charge the Enemy first, and lead his Uncle *Cyaxares*, slaying all before him, is altogether incredible. Secondly, *Cyrus's* Return to his Father, after he had harangued the *Persians* and sent them away to *Media*, seems contriv'd to introduce the Dialogue concerning military Policy. This Dialogue is the most beautiful Part of the *Cyropædia*. Thirdly, the coming of the *Indian* Ambassadors to enquire the Cause of the War between the *Medes* and *Affyrians*, seems related to let us know how expeditious *Cyrus* was in marching with his Army, and what Discipline he had them under. *Xenophon* reports, when these Ambassadors were received, *Cyrus* was sent for by *Cyaxares*, and desired to appear in a splendid Garment, such as he had sent him. Instead of this, *Cyrus* for Expedition's sake comes with 3000 Men, who are made to march in military Order to *Cyaxares's* Palace, but where this Palace stood we cannot understand, and what passed at the Audience gives

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us little Satisfaction. Fourthly, *Cyaxares's* and *Cyrus's* Expedition against the King of *Armenia* wants historical Credit. Here *Cyrus* is made the sole Author of all the Counsels. He enters *Armenia* under the Colour of Hunting, and, as he was pursuing an Hare, an Eagle comes from the right and seizes the Hare in her full Course, and carries her off. *Cyrus* took this as an Omen of Victory, and marches against the King of *Armenia*, makes him surrender and come down from the Mountain he was possess'd of to *Cyrus's* Tribunal. The *Armenian* is made to condemn himself by Answers to *Cyrus's* Interrogatories, and *Tigranes* to plead in Behalf of his Father by a return of Interrogatories to *Cyrus*: All which is visibly *Xenophon's* Invention; and what follows concerning the *Chaldeans* has as little Credibility, and the Revolt of the *Hyrcanians* with the Manner of *Cyrus's* pursuing the *Assyrians* without *Cyaxares*, does not look natural. Fifthly, *Cyrus's* marching to *Babylon* with *Gobryas*, without acquainting *Cyaxares*, does not seem credible, and his Challenge to the King of *Babylon* to fight him for his Kingdom is very romantic, and his coming to *Gadates's* Assistance, who was pursued by the *Assyrian*, looks to be Fiction.

DR. *Prideaux* makes *Xenophon's* historical Credit preferable to *Herodotus*. *Herodotus*, says he, travell'd through *Egypt*, *Syria*, and several other Countries, in order to write his History, and did, as Travellers use to do, put down all Relations upon Trust. This is more than can be prov'd. *Herodotus* might have stay'd at Home and done this. Nor is Dr. *Prideaux* consistent with himself, when he says, in all Things relating to this Prince (meaning *Cyrus*,) he has followed *Xenophon* rather than any who differ from him. Had he done this, he would not have told us out of *Herodotus*, how *Cræsus* was condemned by *Cyrus* to be burnt to Death, whereas *Xenophon* makes *Cræsus* treated otherwise by *Cyrus* at the taking of *Sardes*. Most, says Dr. *Prideaux*, have followed *Herodotus* rather than *Xenophon*; because the Narratives of *Herodotus* are more strange and surprising; and consequently more diverting and acceptable to the Reader. *Plato* and *Tully* were led into this Humour. This is what I cannot think. *Plato* and *Tully* were Men of more Wisdom, Candor and Judgment, than to be blindly carried away by Novelty and Surprise. Nor do I think the sacred Scriptures will gain any Point, by allowing the *Cyropædia* to be a
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real History. The Scriptures inform us, after the Death of *Belschazar*, *Darius* the *Mede* took Possession of the *Babylonish* Kingdom: But *Xenophon* reports, B. 7. P. 531. after *Babylon* was taken, *Cyrus* immediately assumed the Person of a King, and modell'd the Empire so, as to secure it to himself and the *Persians*, and that the succeeding King followed the same Establishment; and this is said to be done by the Approbation of the Allies, who conquer'd *Babylon* with *Cyrus*, without any particular mention of *Cyaxares*; and, B. 8. P. 572, he tells us, *Cyrus* thus establish'd the whole Kingdom for himself and the *Persians*. Nor do I remember *Cyaxares* is mentioned by *Xenophon* after *Babylon* was taken, till *Cyrus* call'd upon him in his way to *Persia*, and acquainted him there was a Palace prepared for him at *Babylon*, which he might use as his own, when he came thither, B. 8. P. 630.

THE Narrations of this Historian are very often childish. *Hystaspas*'s Story concerning the Soldier, who was discontented with his Meßs, with many other Stories related by *Cyrus* and his Soldiers, are extremely frigid, and the Jests, which pass betwixt this General and his Men, are
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mean and low, and inconsistent with Decorum.

HIS Harangues for the most Part are trifling and tedious. Every Thing, by *Xenophon*, is made the Subject of an Harangue. *Cyrus* cannot give his Soldiers Horse and Arms without making a Speech. *Cyrus's* last Speech to his Sons is very beautiful. His Exhortations to brotherly Love, founded on Arguments of personal Experience and Knowledge, and the many political Instructions in this Speech, must please the Reader. His Account of the Soul, which he makes immortal, when separated from the Body, and the Return of the Body to its proper Elements, is entirely agreeable to Christian Philosophy. But above all his Principles for Religion are most divine. Whether the Soul be immortal or not, he strictly enjoyns his Sons to reverence the Gods for their Eternity, Omniscience and Omnipotency, and for preserving the Order of the Universe, in which all Things subsist for so many Ages without Confusion or Detriment. A Matter, he observes, altogether inexplicable, considering the Beauty and Greatness of the Universe, B. 8. P. 656.

HIS

HIS Description of *Panthea's* Mourning over her dead Husband, P. 505. with *Cyrus's* Lamentation, is moving. And the Death of *Panthea*, who (after she had ordered her Nurse to wrap her, when dead, in the same Garment with her Husband) lay'd her Head on her Husband's Breast, and gave herself the fatal Stroke, is tragical and affecting.

HIS Character of *Cyrus* is most remarkable. 'Tis reported *Cyrus* was by Nature form'd most beautiful in his Person, for which, even now, he is celebrated by the *Barbarians*. The Affections of his Soul made him so desirous of Reputation, Knowledge and Humanity, as readily to undergo any Difficulties and Dangers in the Pursuit of Glory, B. I. P. 7. The Beauties of this Author are few, and in all this Work there is no Regard had either to Time or Place. The Stile is incredibly sweet. *Dionysius Halicarn.* prefers *Xenophon* to *Herodotus*, in his delicate Composition of Words, and *Quintilian* look'd upon his Stile to be so simple and sweet, that one would think, says he, the Graces were the Authors of it.

TITUS

TITUS LIVIUS PATAVINUS, compiled a universal History of the *Roman* Affairs. This History was publish'd when *Augustus* was living, and is supposed to have employ'd the Historian twenty Years or more in making it compleat. The original Number of Books were a hundred and forty two. There are only thirty five left. The Epitomes of this History, from which we learn the Number of the original Books are extant, except the Epitomy of the hundred and thirty sixth and one hundred and thirty seventh Book. It has been thought, these Epitomes have contributed much to the Loss of the Originals. *Gla-reanus* and others have divided the Originals into fourteen Decades, *i. e.* one hundred and forty Books. The first Decade, says *Gla-reanus*, treats of the Affairs of four hundred and sixty Years. The second Decade is lost. The Years of this Decade are seventy five. The third Decade contains the second punic War under *Hannibal*, including eighteen Years. The fourth Decade contains the *Macedonian* War against *Philip*, and the *Asiatic* War against *Antiochus*, which takes up the Space of about twenty three Years. The first five Books of the fifth Decade were found at *Worms*, *An. D. 1431*. These are all the Books left of
Livy's

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Livy's History. The thirty third Book was found at *Mentz*, but defective in the Beginning, as appears from the Epitomy, and what follows in *Livy*. The five Books of the fifth Decade are very defective. *Erasmus* tells us, the Archetype was written in such a continued Series of Letters, as the Antients used to write in, that it required a learned, attentive and skilful Person to separate the Words from each other; and, he observes, this half Decade is certainly *Livy's* from the Diction and Epitomes, to which it exactly answers. *Petrus Crinitus* will not allow *Livy's History* was divided by *Livy* into so many Decades, since nothing of this can be gathered from the Antients. *Priscian* and other Grammarians in their Quotations of *Livy*, mention the Books, but say nothing of the Decades: Nor does the Number of the Books agree with the Division; for fourteen Decades make but one hundred and forty Books, whereas, *Petrarch* asserts, *Livy* wrote one hundred and forty two. *Cælius Rhodiginus* and other Men of Learning admit of the Decades; because there is a Preface prefix'd to every Decade. The third Decade is reckon'd the most excellent of all the History, which gives us an Account of a very long and sharp War, in which the *Romans* gain'd so many Advantages, that

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no Arms could ever afterwards withstand them. The first Book of this Decade is taken almost Word for Word from *Polybius*, and *Livy* mentions many Things in the History of this War with *Hannibal*, which are suspected, as not mention'd by *Polybius*, who gives us a better Account, than *Livy*, of the *Roman* military Affairs. In the first Book of the *Macedonian* War, he is much more exact than *Livy*, in specifying the Names of the Persons who acted; in giving us a particular Account of the Siege of *Abydos*, and, in all the Series of this History, 'tis evident *Livy* has translated many Passages Word for Word from *Polybius*. The Beginning of this History is too general. From the taking of *Troy* to the Building of *Lavinium*, are reckon'd two Years; from the Building of *Lavinium* to *Longa* thirty Years, from *Longa* to *Rome* four hundred Years, from the Building of *Rome* to the Consuls, two hundred forty four Years; so that from the taking of *Troy* to the Beginning of the Consuls, which is the Subject of *Livy's* first Book, are six hundred seventy six Years. *Dionysius Halicar.* has learnedly and accurately discuss'd this Period in four Books. It was not therefore *Livy's* Design to give us a particular Explanation of the most antient *Roman* Transactions, which many Historians had done
long

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long before, but rather to relate what was transacted by the *Romans* a little before the second Punic War to his own Times; and, lest his History should be incomplete in the Beginning, he very concisely treats of the *Roman* Affairs in the first twenty Books, from the Foundation of *Rome* to the second Punic War. *Dionysius*, who purposed to write the Antiquities of *Rome*, has omitted nothing he thought deserv'd a Relation. He has not only presented us with the Facts, but their stated Times, and, what *Livy* has scarce comprehended in three Books, he has deliver'd in eleven. As to *Livy's* Facts which are suspected, 'tis thought they are taken from *Fabius Pictor* an old Historiographer.

T H E R E has been many Disputes about *Livy's* Chronology. The *Romans* were a long Time ignorant of the Date of their City. *Ennius* was so mistaken as to reckon seven hundred Years from the *Palilia* or Birth of the City to his own Times, when the City had not been built six hundred Years. *M. Porcius Cato* was first ashamed of this Ignorance. From the Censors Register, he found the Year of the first Consuls and the Expulsion of the Kings; for this Register inform'd him, that in the Year but one, before the City was taken by the

the Gauls, there was a Lustrum at Rome under the Consulship of *L. Valerius Potitus* and *T. Mallius Capitolinus*, the hundred and nineteenth Year after the Banishment of the Kings; so that the City must be taken by *Brennus* in the Beginning of the one hundred twenty-first Year after the Kings were banished from Rome; and because the Year of the first Consuls fell upon the two hundred sixty-seventh Year current of *Iphitus*, it follows, if, with *Cato*, we subtract two hundred forty-three, the Number of Years *Cato* supposed the Kings to reign at Rome, from two hundred sixty seven, the Remainder is twenty-four, the Year of *Iphitus* in which Rome was built: but, if with *Varro* we subtract two hundred forty-four, the Space of Time he supposed the Kings to reign at Rome, the Year of *Iphitus* is twenty-three, which is the third Year of the sixth Olympiad, so that *Cato* and *Varro* differ a Year in their Computation. *Livy*, *Dionisius Halicarnas.* *Solinus* and the *Capitoline* Records make the *Palilia* with *Cato* on the twenty-fourth of *Iphitus*, but *Varro's* Authority has been followed most. What surprises is, that the Followers of *Cato's* Calculation place the *Palilia* in the first Year of the seventh Olympiad, when 'tis plainly evident from their own way of computing, they under-

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stood *Rome* was built the Year antecedent to the seventh Olympiad: Thus, as *Scaliger* justly observes, they say one Thing and mean another. The Difference of one Year in Computation betwixt *Cato* and *Varro* may be easily adjusted from *Livy* and *Dionysius*. *Francis. Robortellus* has judiciously observed, that the first Year, in which the Consuls were created after the Banishment of the Kings, consisted of a Year and four odd Months, as he gathered from *Dionysius*; for the four odd Months, being the latter End of the Year in which the Consuls were created, were added to the following Year, which must thus consist of sixteen Months. *Livy* also informs us, that *Tarq. Priscus* reign'd almost thirty-eight Years, so that his compleat Number of Years were but thirty-seven, the odd Months being added to the following Year. From these Considerations, *Robortellus* reconciles the marble Records with *Livy*, or, which is the same Thing, the *Catonian* and *Varro-nian* Computations: And, because the marble Records and *Dionysius Halicarnas.* have two Consulships in the Year two hundred sixty-four and two hundred sixty-five, which are omitted by *Livy*, and for which Reason *Sigonius* makes the marble Tables and *Livy* differ three Years; *Robortellus*, allowing these Consulships were omitted by the
the

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the Librarians, still reconciles the marble Tables and *Livy*; and moreover asserts, after he has confuted *Sigonius's* Errors in Chronology, and in not understanding the Terms of *Livy*, that the marble Tables and *Livy* do not only agree in their Computation from the Consuls to the *Decemviri*, but from the *Decemviri* to the military Tribunes, and after that he carries the Harmony from the first military Tribunes. *An. U. C.* 310 to 471.

LIVY has been justly esteemed the most eminent of all the *Latin* Historians. *Quintilian* compares him to *Herodotus* in the Sweetness of his Narrations. His Composition has latent Numbers, just Dimensions, is varied in Changes of Cases and Figures. His Sentences are united and concluded in proportioned Cadences; and, though his Style is generally diffusive, yet where Conciseness is required, no one exceeds him. His Harangues, as well civil as military, abound with weighty Arguments. There is a wonderful Agreement in the Manners and Sentiments of the Persons who speak. When *Romulus* killed his Brother, how does his Speech correspond with the Action! May this, says he, for the future be the Fate of every one, who shall leap over my Walls, B. 1. p. 12.

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With what noble Sentiments does *Lucretia* die ! B. 1. p. 93. My Body, says she, is polluted, but my Soul is pure ; and then, as if her Body was unworthy of the Soul, she separates them by a violent Death. *Hannibal's* Harangue, B. 21. p. 511. is artful. His Intention, says *Livy*, was to raise the Courage of his Soldiers more by Actions than Words. To do this, he places his captive Mountainers bound in the midst of his Army, and, after Arms were laid before them, he makes this Proposal by an Interpreter, whether they were willing to fight as Gladiators, and for their Encouragement offers the Conqueror his Horse and Arms. The Terms were accepted with Joy, and after Lots cast they fought. When the Spectacle was ended, *Hannibal* immediately applies the Scene of this Action to the present Condition of the *Carthaginians*. Whatever they had seen with Regard to the Mountainers, he tells them, was an Image of their own Condition, and that they were as much under Necessity as the Mountainers, to deliver themselves, by fighting, from Captivity and Chains. To animate their Courage he lessens the *Roman* Army, and represents them as new Levies, as routed by the *Gauls*, unknown to their General, and he to them ; that he himself, from his Youth, had been trained up in
the

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the Camp, had fought many Battels, had often conquered, had atchieved great Actions, subdued *Spain*, passed the *Alps*, which seem insuperable by Nature; that he knew his Army, and that his Valour, his Voice, and the Greatness of his Soul was known to them.

IN the Parley between *Scipio* and *Hannibal*, B. 30. p. 838. *Hannibal's* Speech is full of Craft. He begins with a great Compliment to *Scipio*, and endeavours to draw him to Terms of Peace from Arguments of Experience and personal Knowledge, and from the uncertain Event of War. *Scipio* answers him closely, upbraids his Perfidiousness, takes off his Arguments of Hazard, and makes the Success of the War depend on the Equity of the Cause. After Proposals of Peace, which would not be accepted, *Scipio* bids him prepare for Battel. They immediately engage. *Hannibal* is routed. *Scipio's* corrective Speech to his Soldiers, B. 28. p. 773. is vehement. The Comparifon of the Mob, taken from *Polybius*, is beautiful. Every Mob is naturally like the Sea, unactive in itself, either tempestuous or calm, according as the Winds or Breezes move; and he makes the Multitude mad by Contagion. *Camillus's* Speech to his Soldiers, who were

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under sad Apprehensions of fighting with an Enemy superior in Number, is an Instance of the irresistible Power there is in Eloquence. Nothing is more simple than the Terms of this Oration, and nothing more affecting. This makes it evident, the best Eloquence is the best Sense, and the finest Terms such as are connatural and easy.

HIS Descriptions so resemble what they represent, that Nature cannot be more herself than when *Livy* describes her. His civil Draughts are accurate Delineations of the *Roman* Government. In his Battel, where the Engagement is bloody, the very Terms correspond with the Action. In the Conflict of the *Horatii*, B. 1. p. 40. he paints the Sentiments, Inclinations, Hopes and Fears, that attended the Spectators. In the Description of the Plague at *Syracuse*, B. 24. p. 661. the Historian is very particular in enumerating the Circumstances that horrible Distemper is attended with, and the Causes he assigns for the Plague and its spreading Infection are truly physical. *Asdrubal's* Overthrow, B. 27. p. 745. has a Variety of Beauty in it, from the Interception of *Asdrubal's* Letter to *Hannibal*, and from the bold Stratagem of *Nero's* joining *Livy* with part of his Forces, and that

that in so expeditious and private a Manner, as to deceive *Hannibal* in leaving his own Camp, and *Asdrubal* in joining *Livy*. Lastly, the Account of the Action, and the Bravery of *Asdrubal's* Death, with the great Victory the *Romans* obtained, and the Description of the Joy with which the News was received at *Rome*, must work in the Reader such a Variety of Passions and Thoughts, that nothing perhaps can equal it.

HIS Characters are very critical, just and impartial. The Character of *Scipio*, B. 28. p. 766. at the Entertainment *Syphax* gave him and *Asdrubal*, is great. *Scipio*, says the Historian, had such a natural Dexterity of Wit, with so much Affableness and Eloquence in every thing he attempted, that he not only gained the Affections of *Syphax*, who was a *Barbarian*, and unacquainted with the *Roman* Manners, but of his most bitter Enemy *Asdrubal*. *Hannibal's* Character, B. 21. p. 484. has a Variety of Qualities. He was equally ready to command and obey. It was difficult to determine whether the Emperor or the Army loved him most. As *Asdrubal* made Choice of him, above all others, in such Actions as required Constancy and Courage, the Soldiers were never more confident than

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when he was their Leader. His Conduct was as great in extricating himself from Danger, as his Courage to encounter it. His Body and Soul were above all Fatigue. He could equally endure the Heat and the Cold. His Diet was more to satisfy Nature than sooth the Appetite. He had no particular Time of Repose, by Night or Day, but was awake or asleep, as his Affairs would allow him; and his Sleep was not owing to Silence or a soft Bed; for he would often sleep among his Centinels and Guards upon the bare Ground, only covered with his Cloak. His Apparel was such as his Equals had, but he coveted to have fine Arms and Horses; and, whether on Horse or Foot, he was still first in the Action, and last in the Retreat. These manly Virtues were counterpoised with as many Vices. He was inhumanly cruel, perfidious beyond Measure, had no Regard to Sanctity or Truth, no Fear of the Gods, no Conscience, no Religion. His Characters of Nations are concise and critical. The *Volsci*, B. 7. p. 362. knew better how to rebel than war. The *Athenians*, B. 45. p. 365. were active and bold, to enterprize what was even beyond their Abilities. The *Lacedæmonians* were slow of Action, scarce prevailed upon to enterprize what they were sure to succeed in.

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The *Gauls*, from their furious Temper and blind Rage, were violent in their first Charge, but their Vigor was soon exhausted in languid Sweats and Lassiude of Body; so that they sunk under their Arms and became effeminate, when their Passions were spent, B. 38. p. 186.

THE Digression in the 9th Book, p. 419. is artfully introduced. The Subject of this Digression is what would have been the Consequence, had *Alexander* the Great contended with the *Romans*. In the Beginning of this Digression he takes care to insinuate nothing was less his Aim, from the Beginning of his History, than such Digressions as were made to divert the Reader, and please the Writer. With this Precaution he steals his Digression upon us. The Design of this Digression was to advance the Dignity of the *Roman* State and Arms above all the World. The Historian has judiciously balanced the Inconveniences and Advantages on each Side of the Comparison. He allows *Alexander* to have been an excellent General, before his Mind was corrupted by Debaucheries and Pleasure; and that, from the Nature of his kingly Power, he had an Advantage over the *Romans*, who were often obstructed in their Measure and Courts of Election by

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the Tribunes. He makes the Senate of *Rome* as so many Kings, and their Counsels superior to the Dexterity and Wit of one Person. He positively asserts, B. 9. p. 421. that, as long as the *Romans* were exempt from civil Wars, and lived in such Unity one with another as they then enjoyed, they had no Reason to be afraid of a thousand *Macedonian* Armies, such as *Alexander* commanded. He makes each of the *Roman* Generals, whom *Alexander* must have contended with, had he visited the *Romans*, after the War he designed with the *Carthaginians*, a Match for that Hero. In balancing the Forces, he tells us, the *Romans* could raise ten Legions out of the City, and that they had been exercised in War eight hundred Years. This is an Exaggeration; for *Livy* did not live to the 800th Year of the City; and his making *Alexander* old, had he come against the *Romans* after his War with the *Carthaginians*, supposing the War continued ten Years, is another Exaggeration, since *Alexander* would have been but forty-three Years old. His Comparison of the Scene of the War, and his equalling the Forests of *Apulia* and the Mountains of *Lucania*, to the Ridges of Mount *Taurus*, and the fourth Part of *Italy* to so many Countries *Alexander* had conquered, is what, as *Glarea-*

nus observed, made the Learned of his own Age, as well as the Moderns, smile.

As the Subject of *Livy's* History was so very extensive, it is no wonder he sometimes forgets himself, and gives double and different Narratives of Facts; and, as the Names of Places often change from Conquest and other Accidents, it is as little to be admired we meet with several Asiatic Names of Cities, Towns, Places and Rivers, in his thirty-eighth and other Books, not to be found in *Strabo*, *Ptolemy* and *Suidas*. The Names of Places in the City of *Syracuse*, which do not agree with the Description *Thucydides* gives of that City, may probably be owing to the Alterations and Additions made of the City in *Hiero's* Time. Nor can we be competent Judges of *Livy's* Correctness from the present Copies. That *Livy* was an impartial Writer, appears from his History of the civil Wars, which made *Cæsar* call him *Pompeian*. The Account of *Scipio Africanus's* Impeachment by the *Petili*, with that of his Death, Funeral and Sepulchre, which, *Livy* tells us, was so differently related, he could not determine what to follow, is a Token of his singular Care, Candor and Modesty, B. 38. p. 211. Whoever reads the Processes against these two Generals,

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Generals, *Scipio Africanus* and his Brother, with their Pleadings and the Issue, will meet with such a Variety of Incidents, as must greatly surprize him ; and we cannot find in all History, a more flagrant Instance of the Ingratitude of Nations to private Benefactors, and the Misery great Men are subject to from envious Tempers, than this Impeachment, unless what happened, some Years ago in our own Nation, to as great a General as the World ever produced, may not be thought parallel to it. It is pity *Livy* had not given us *Africanus's* Speech made in Vindication of himself, which the Historian tells us was a Recital of his Actions, delivered with the same Spirit and Courage he fought his Battels with, B. 28. p. 208.

LIVY is condemned by *Asinius Pollio* for Patavinity. *Kickerman* imputed this Patavinity to his Sublimity. *Quintilian* makes it consist in Expressions more in use at *Patavium* than *Rome*. *Lipsius* and *Possevino* have censured him, as frigid, supine and guilty of Tautologies. *Livy* is above all these Reflections. The more any one dislikes him, the more he ought to suspect his own Abilities. His Style is most weighty and copious, wonderfully connected in full and large Periods. As this History gives us
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the best Account of the *Roman* Antiquities, and is superior to all other *Latin* Historians in Majesty of Stile, Perspicuity of Narrations, lively Descriptions, rhetorical Harangues, excellent Sentiments and just Characters, it is a wonder this Author is not taught more frequently in our Schools of Learning. *Quintilian* would always, as well as at first, have such Authors taught, as are most remarkable for their Purity and Perspicuity, and advises Children should learn *Livy* rather than *Sallust*; and *Livy* himself, as may be seen in an Epistle to his Son, was of Opinion, *Cicero* and *Demosthenes* should be read first, afterwards Authors who came nearest to them.

Q. CURTIUS RUFUS wrote the Actions of *Alexander* the Great in ten Books. The two first are lost. *Freinshemius* and *Vossius* are of Opinion, from a Passage in the tenth Book, and 23d Chapter, he wrote in *Vespasian's* Time. *Lipsius* refers this Passage to *Claudius*, though not positively; and if, with *Le Tellier*, we consider the Manner of *Claudius's* Election to the Empire, the Passage will be best applied to that Prince.

CURTIUS is very neat and florid in his Stile, which is declamatory. This
Humour

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Humour of declaiming has led him into many Errors. His Narrations want that Simplicity, which is essential to History; and are pursued in such elegant Terms and Heat of Elocution, as makes it evident he studied the Art of Rhetoric more than History. This Affectation of Eloquence frequently makes him frigid and over-sententious. He is justly condemned for his absurd Hyperboles and incredible Narrations. Who can imagine a hundred thousand Foot, and ten thousand Horse were cut off, with the Loss of no more than a hundred and fifty Horse, and thirty-two Foot; and that in an obstinate Fight, where *Darius's* Guards are represented as dying an honourable and brave Death in the Defence of their King.

THE Description of the River *Ganges* and *India*, with its Inhabitants, offends against the Unity of the History, and is too great a Digression, B. 8. C. 28. His Characters are imperfect and often inconsistent. What we have of the Persons who act, except of the Hero and *Parmenio*, is little more than a Judgment on some particular Facts. *Darius* is described as impatient of the Truth, just before *Charidemus* is hurried away to capital Punishment; and, as his Death was purely the Effect of
Darius's

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Darius's Cruelty and Pride, the Character the Historian gives him of Clemency and Sanctity, is altogether inconsistent. The Attempt on *Alexander's* Life by way of Assassination and Bribery, is another Instance of *Darius's* Inhumanity. *Curtius* makes *Parmenio* superior to his Hero, B. 8. C. 2. " *Parmenio* acted many things
" successfully without the King, but the
" King nothing of moment without *Par-*
" *menio.*"

HIS Orations are harmonious, full of elegant Allusions, Illustrations and Comparisons, but too sententious, and sometimes ill adapted to the Persons. The Oration of the *Scythians* to *Alexander*, B. 7. C. 33. is a handsome Invektive against Covetousness and Ambition, but has no Verisimilitude as it stands in the History. Had these *Scythians* been Lords of the Universe, they could not have expressed themselves in higher Terms and with greater Confidence, and yet they were subdued at the first Assault, though they had many Advantages on their Side.

HE is condemned in the *Ars Critica* for Ignorance in Astronomy and Geography, and Neglect in Chronology. He has situated the Oracle of *Jupiter Ammon*, B. 4.
C. 7.

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C. 7. in a wonderful temperate Climate, though it lies in inner *Libya*, about twenty Degrees of North Latitude. He has put *Arabia felix* for *Arabia deserta*, and placed it on the left Hand, when it should be on the right; B. 5. C. 1. and a little after he makes *Tigris* and *Euphrates* run through *Media*, where they never come, which is also the Error of *Diodorus Siculus*. He confounds Mount *Caucasus* with *Taurus*, and makes the *Caspian* and *Hyrceanian* two Seas; and has many Errors of this Nature, as *le Clerc* has observed in his *Ars Critica*. This Critic censures him for not giving an Epoch of his Hero's Actions. He does not so much as tell us how long *Alexander* stay'd in *Egypt*, or what Time was taken up in his Journey to the River *Euphrates*, or where he pass'd this River. He only relates the Number of his Marches, and that there was an Eclipse of the Moon a little before the Battel of *Arbela*, which, *Plutarch* says, was eleven Days before the Battel; and *Pliny* mentions the Eclipse, which the learned *Jos. Scaliger* found by Astronomical Calculation was on the 2d of the 11th Olympiad, Jul. Period *Septemb.* 20. 4383. A. M. 3619. *Curtius* is preferable to all other Historians for the Use of Schools. His Acuteness and Vehemency make the deepest Impression on the Minds
of

of Youth. There is a musical Flow in the Number of his Prose. His Periods taken together are wonderfully sweet, and his Sentiments very instructive. Nothing outdoes him in that kind of Eloquence, Children should have a Taste of in their first Compositions.

C. CORNELIUS TACITUS, as *Lipsius* thought, was born in the latter End of *Claudius's* Government, and lived to *Hadrian's*. His History, of which we have only five Books remaining, consisted, as *Lipsius* supposed, of twenty Books, containing the Lives of six Princes, *Galba*, *Otho*, *Vitellius*, *Vespasian*, *Titus* and *Domitian*, and was compiled before his Annals. In the Exordium he tells us, it was his Design to treat of the Government of *Nero* and *Trajan*. His Treatise concerning the Situation of *Germany*, and the Manners of the *Germans*, was written before his History and Annals, when *Trajan* was Consul a second Time. The Life of *Agricola* his Father-in-Law was written four Years after *Agricola's* Death, about the Beginning of *Trajan's* Government. The Dialogue concerning the Causes of corrupt Eloquence, which *Lipsius*, by the Help of the *Farnesian* Codex, for the *Vatican* had none, has corrected in some hundred Places, does not

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belong to *Tacitus*, though *Pomponius Sabinus*, a Grammarian of the middle Age, quotes a Passage out of this Dialogue, making *Tacitus* the Author : But the Stile is so different from that of *Tacitus*, it is not possible almost he could be the Author of it. Neither does it belong to *Fab. Quintilian*, as *Lipsius* was inclined to think ; for *Cicero's* Character in this Dialogue is very different from what *Quintilian* gives him in his Institutes of Oratory, and *Lipsius* at last affirms, he was not certain whose it was. The genuine Works of *Tacitus*, according to the Order they are published in, are his Annals, his History, a Treatise concerning the Situation of *Germany*, and the Manners of the *Germans*, and another of the Life of *Agricola*.

HIS Annals contain the Lives of these four Princes, *Tiberius*, *Caius*, *Claudius* and *Nero* ; and his Design of writing, he tells us, B. 1. p. 2. was to make a true Narrative of what, through Fear, was falsely reported, whilst these Princes were living ; and what was compiled after their Deaths, was whilst they were under fresh Odium. The Works of this Author have suffered much. Many Errors have crept into the Text. Many Words and Sentences are corrupted. The five first Books of the
Annals

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Annals were found in *Leo* the Great's Time, and presented to him, who gave five hundred Crowns for the Present. The Penetration of this Author's Genius made him treat of a most political Age. His Diligence in furnishing himself with Materials, as Annals and Commentaries, particularly the Commentaries of *Agrippina* the Daughter, is an Instance of his Exactness and Care in the Performance. *An. B. 4. p. 168.*

HIS Narrations are most concise. This makes his Sentences often obscure. In about eight or nine Lines, *An. B. 4. p. 137.* he gives us the Disposition of the Roman Forces in *Italy, Gaul, Germany, Spain, Africa* and *Syria*; and in *Agricola's* Life we have the History of the *British* Affairs, from the coming of *Julius Cæsar* to *Agricola's* Mission under *Vespasian*, in a Page and a half.

HIS Characters judiciously discover the Changes, Turns, and different Impressions, human Nature is subject to from the different Periods and Circumstances of our Lives. *Tiberius*, he observes, *An. B. 6. p. 216.* was eminent whilst a private Person, or in Office under *Augustus*; was crafty and close in dissembling Virtue, whilst

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Germanicus and *Drusus* were living ; had a Mixture of Good and Evil, as long as his Mother was alive ; was abominably cruel, though he concealed his Lusts whilst he loved *Sejanus*, or stood in Fear of him: Last of all, when the Fences of Modesty and Fear were removed, he abandoned himself wholly to wicked and shameful Actions, and made his own Inclinations the Measures of his Life. In his Character of *Mucianus*, Præfect of *Syria*, *Hist. B. I. p. 405.* we have such a Mixture of good and bad Qualities, of Luxury, Industry, Affableness and Arrogance, Excess of Pleasure when time would permit, and such eminent Virtues, as often as expedient, that we cannot but admire how inconsistent human Nature is with herself, and how skilful the Historian was in describing her Vicissitudes ; and how critical is this Part of *Galba's* Character ? He was a Medium betwixt Vice and Virtue ; seemed greater than a private Person, when in a private Capacity ; and by Consent of all would have been thought capable of the Empire, had he never been Emperor. *Hist. B. I. p. 427.*

HIS Descriptions are the very Voice of Nature. When *Agrippina*, with her Son and Retinue, was obliged to leave her Husband

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Husband *Germanicus* in the seditious Camp, how wonderfully affecting does the Historian make the Procession, and what Pity and Lamentation filled the Camp! And when the same *Agrippina*, *An. B. 3. p. 96.* entered *Brundisium*, with the Relicts of her Husband *Germanicus*, in what a mournful Manner does the Historian make her land? At the Sight of her Fleet all were seized with sudden Grief, and with such Confusion, they did not know whether they should receive her in Silence or Address; and the slow Appulse of the Fleet to the Shoar, with *Agrippina's* Landing with her two Children and her Husband's Urn, fixing her Eyes on the Ground, with a universal Lamentation at her coming to Shoar, is such a Description of Sorrow, that we cannot well read it without sharing in the Grief. After *Vitellius's* Death, when the Historian tells us there was rather an End of War than a Beginning of Peace, nothing can be more dismal and natural than the Description he gives us of the City of *Rome*.

HIS Digressions are concise. The Digression in the third Book of the *An. p. 109.* of the Origin of Laws, and their Increase from their first Institution to *Augustus's* Time, takes up little more than a Page.

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And the Digression, in the 11th Book, *An.* p. 224. which treats of the first Invention of Letters; their Introduction to Greece, and the several Persons who were supposed to invent them, with the Additions made to what were first invented, with the Persons who taught them in Italy to the *Etrurians* and *Aborigines*; which, he tells us, was *Damaratus* the *Corinthian*, and *Evander* the *Arcadian*, does not fill a Page. So concise is this Author, and so wonderfully instructive.

HIS Harangues are eloquent. The first is *Percennius's*, a seditious common Soldier, of a licentious Tongue, and formerly an Actor on the Stage. The Speech and the Person suit with each other. He begins abruptly, and proceeds in a theatrical Strain. All his Arguments are for private Ends. But, when *Germanicus* harangues in the seditious Camp, how noble are his Sentiments! The publick Good was dearer to him than his own Life, or the Preservation of his Family, and he does all he can to instil these generous Notions into the Minds of his factious Soldiers; and there is a very artful Eloquence in *Germanicus's* calling on the Genius of *Augustus*, and the Image of his Father *Drusus*, to bring the Seditious to a Sense of themselves.

selves. When *Tiberius* harangued on the Death of *Germanicus*, *An. B. 3. p. 100.* his Speech is deep Craft. *Piso*, who was arraigned for poisoning *Germanicus*, he calls his Father's Friend and Legate, and Adjutor to *Germanicus*, and desires the Truth of the Accusation might be examined into, and then expresses his Anger against the Accusers. He tells the Senate, he lamented and should always lament the Death of his Son, but desired *Piso* might have all the Indulgence imaginable to clear his Innocence, and, if possible, make *Germanicus's* Guilt appear. Nothing can express the Craft of the subtle Prince more than this Oration,

TACITUS has been blamed for the Multitude of his political Remarks. If we consider the Times these Annals treat of, the Hypocrisy of the State, and the Jealousies of the People, there is nothing unnatural in these Reflections. When *Tiberius* was found to continue many in Offices for Life, how natural was it for the Romans to deliver their Thoughts upon such a Practice, and how is the Annalist to be commended for transmitting their several Sentiments? Some, says *Tacitus*, *An. B. 1. p. 48.* thought his Design was to make his Decrees perpetual, that he

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might not be at the Trouble of Alterations. Others imputed it to his envious Temper, which made him unwilling many should partake of his Favours. Others imagined, though he was crafty by Nature, his Judgment was perplexed; for though he could not endure what was vicious, yet he did not seek after eminent Virtues. He was apprehensive of Danger from the best, and afraid the Public might suffer from the worst. In the 14th Book of *An.* p. 310. he seems to bear too hard on *Seneca's* Character, in making it doubtful whether *Seneca* and *Burrhus* were privy to *Nero's* first Intention of killing his Mother; and afterwards in making *Seneca* with *Burrhus* come to this Conclusion, his Mother must be destroyed or he must perish. *Seneca's* last Words, in which he accuses *Nero* with his own Mother's Death, is a sufficient Evidence he had no hand in this Murder; and it seems, as if *Seneca* suffered the Fate of all good Men, Envy and Calumny.

THE most inveterate Prejudice we find in his Writings, is against the Christian Religion, which he not only terms a pernicious Superstition, but asserts the Christians were detested for their abominable Actions, and convicted by the Hatred of Mankind.

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Mankind. *Tacitus*, as we find in the Life of *Agricola*, p. 661. was so very ignorant in Astronomy, as to make the Shortness of our Summer Nights in *England* owing to the Island's being level; and so ignorant in Geography, p. 659. as to bound *England* East and West with *Germany* and *Spain*; and he makes the Passage, p. 631. from *Italy* to *Germany* through a terrible and unknown Sea.

HIS Stile is rather acute and round than pleasant, easy and smooth. He imitates *Sallust* in his Sentiments, Characters and Diction. His Periods are destitute of Prose-Numbers, and he abounds with Words of similar Sounds. His sarcastical Account of the *Jews*, with the Disharmonies betwixt him and *Josepbus*, persuades me he never read *Josepbus*.

C. *SALLUSTIUS CRISPUS* was born, *A.U.* 668. The *Jugurthine* and *Catilinarian* Conspiracy is all we have compleat of this Historian. Nothing is left of that excellent History, which made him stiled the Prince of Historians, but four Orations, two Epistles, and other shattered Fragments, collected from the antient Grammarians and other Writers. The Learned are not agreed whether the two O-
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rations to *Cæsar*, concerning the Regulation of the Commonwealth, belong to *Sallust*; *Vossius* took them to be genuine, not Orations but Epistles. The Oration against *Cicero*, though commended by *Fabius* as *Sallust's*, *Vossius* thought did not belong to *Sallust*, but was rather some Declaimers. The Stile of this Historian is short and nervous. He was an Attic Writer, and imitated *Thucydides*. He is condemned by *Asinius Pollio* for affecting obsolete Words. His Periods are concise. This Conciseness makes him now and then ambiguous.

HIS Characters are the most compleat Draughts of human Nature. All our Actions and Passions, which result from good or bad Habits, with their various Effects, are well described. *Cæsar*, *Cato*, *Catiline* and *Marius*, are represented in the very Disposition of Mind, as makes all their Actions natural. *Cato's* Virtue is owing to the Grandeur of his Soul: He had rather be good than seem so. *Catiline's* Depravity to the innate Corruption of his Will. From his Youth his Delight was in all that was vile and wicked: *Marius's* martial Genius to both Nature and Education.

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HIS Narrations are concise, and contain in them many Particulars, which could never have been known, had not the Author lived when they were transacted. The Velocity of his Narrations, *Quintilian* terms immortal, is owing to the Brevity of his Periods, and Omission of Conjunctions.

HIS Descriptions have all the Life, the brightest Imagination and the most natural Expressions are capable of giving. In how few words, and yet in how full and lively a Manner is the Consternation described, *Rome* was under at the breaking out of the *Catilinarian* Conspiracy. His Reflections are just, deep, and judiciously adapted to the following Facts. His Exordiums have been adjudged by *Quintilian* as impertinent. They are too prolix for so small a History, and are inconsistent with the Simplicity of an Exordium, which should be without Affectation in Prose as well as Poetry.



A N
I N D E X
O F T H E
Rules of Poetry by Interrogatories,
F O R
The Use of S C H O O L S.

RULES of COMEDY.

WHAT ^a is the Object of Comedy according to *Aristotle*?
^b How does *Donatus* define Comedy? ^c How does *Camerarius* define Comedy? ^d What is the End of Comedy according to *Vossius*? ^e How does *Vossius* define Comedy? ^f What is *Aristotle's* Division of dramatic Poetry? ^g What
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are the Parts of Quality? ^h What are the
the Parts of Quantity? ⁱ What is the
Subject or Fable of every Drama? ^k What
is the Beginning, Middle and End of an
Action? ^l What is the Unity of Action?
^m What is the Limitation of the Time?
ⁿ How is this Action to be confined, or
what is the Unity of Place? ^o What
are Epifodes? ^p What is the proper Place
for these Epifodes? ^q What is the Plot of
the Play? ^r What is the Unravelling, and
when does it begin? ^s What is the Un-
ravelling to be taken from? ^t What is a
Machine? ^u When is a Machine to be
used? ^w How are Incidents and Actions
said to be without Reason, and why are
they to be excluded from the Action of the
Drama? ^x When does the Fable unravel
itself? ^y Which is the best way of unravel-
ling a Fable? ^z What is a Peripetia?
^{a2} What is the best Peripetia? ^{b2} What is
a Remembrance? ^{c2} What Remembrance
is best, and why? ^{d2} How many Kinds of
Fables are there? ^{e2} What is a simple Fa-
ble? ^{f2} What implex? ^{g2} What is the
most beautiful implex Fable? ^{h2} How are
double Plots to be contrived? ⁱ² What is
another Division of Fable, and what is the
ethic, pathetic and mixt Fable? ^{k2} What
is the Extent of the Fable? ^{l2} What are the
Names

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Names of the Persons to be in Comedy and Tragedy? ^{m2} What is to be transacted behind the Scenes? ⁿ² What is the Order of the Fable? ^{o2} How does *Homer* begin? ^{p2} What is the Beginning, with Middle and End to be understood of? ^{q2} What is a conspicuous End, and what Care does this End require? ^{r2} How long is this Fable to continue, and where must it end? ^{s2} Where is the proper Place for the Episodes? ^{t2} Where do Comedians and Tragedians place their Episodes? ^{u2} Where do epic Poets place their Episodes? ^{w2} What is to be considered in representing the Manners? ^{x2} What must the Poet do to make the Manners good? ^{y2} What must he do to make them agreeable? ^{z2} What is Likeness of Manners? ^{a3} What is Equality of Manners? ^{b3} What must we do to make the Manners equally unequal? ^{c3} What is a Sentiment? ^{d3} What is the Design of Sentiments? ^{e3} Who are they to be used by? ^{f3} How is it they please? ^{g3} When has a Discourse Manners? ^{h3} Why are not Sentiments proper for the Passions? ⁱ³ How did the Antients use them? ^{k3} What must the Diction of Comedy be? ^{l3} What does the Purity of Stile consist in? ^{m3} What is the Form of this Stile? ⁿ³ What is Perspicuity

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spicuity of Stile? ^{o3} How is the Diction to be varied? ^{p3} What were the first Measures the dramatic Poets used, and what were they afterwards changed into? ^{q3} How is the Fable divided by the Antients with Regard to Quantity? ^{r3} What is the Diverbium divided into? ^{s3} What is a Diverbium? ^{t3} How are we to understand where an Act ends? ^{u3} How many Acts is every Drama to have? ^{w3} What is the 1st, 2d, 3d, 4th, and 5th Act? ^{x3} What are the Acts divided into? ^{y3} What is a Scene, and when finished? ^{z3} How many Scenes is an Act to have according to the Practice of the Antients? ^{a4} How many Actors? ^{b4} How many are to speak? ^{c4} How many times is the Actor allowed to quit the Stage? ^{d4} What is another Division of the Drama? ^{e4} What is the Protasis? ^{f4} What the Epitasis? ^{g4} What the Catastrophe? ^{h4} How is the Drama otherwise divided? ⁱ⁴ What does *Aristotle* mean by Prologue? ^{k4} What by Episode? ^{l4} What by Exode? ^{m4} In Plays well composed, where does the Unravelling begin? ⁿ⁴ What is the Chorus? ^{o4} What is the Subject of the Chorus to be taken from? ^{p4} Who did the Chorus look upon when they sung? ^{q4} What was the Chorus after the fifth Act? ^{r4} What did the Chorus consist of, and what did they do upon the Stage? ^{s4} How many times did the
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the Chorus dance in the *Orchestra*, and how many Forms are there of the Parabasis ?
 ¶4 What are the three simple Forms ?
 ¶4 What the four Correlative ? ¶4 What did the Commation consist of ? ¶4 What was the first Song termed ? ¶4 What is the Parabasis particularly so termed ? ¶4 What is the Pnigos ? ¶5 What is the Strophe ?
 ¶5 What the Antistrophe ? ¶5 How are the Strophe, Antistrophe and Epode sung ?
 ¶5 What is the Epirrhema and Antepirrhema ? ¶5 What is a System *kata Pericopen* ? ¶5 What is the Effect of the Musick ?
 ¶5 What did the Musick consist in ? ¶5 What are equal and unequal Flutes, or right-handed and left ? ¶5 What are the *Lydian*, *Sarane* and *Phrygian* Flutes, and on what Subjects were they used ? ¶5 What are the three Parts of the Theatre ?
 ¶5 What is the Scene, the Proscene and Orchestra ? ¶5 How many Altars were placed on the Scene, and to whom ?

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THE RULES of COMEDY.

ARISTOTLE ^a makes Ridicule the Object of Comedy. Where the Characters are ridiculous, Ridicule may be the Object, but not the only Object, as *Dacier* asserts. In *Aristotle's* Time Comedy was an Imitation of ridiculous Subjects. ^b *Donatus* defines Comedy to be a Fable, containing the different Views of Persons in a civil and private State. *Vossius* thought this Definition would be more compleat, if the Word Private was omitted; for the *Athenians* in old Comedy were Persons of Distinction, Citizens, though not Kings. ^c *Camerarius* defines Comedy to be a dramatic Poem of Things, Accidents and Affairs, taken from common Life; and as it were from daily Events, whose Subject is fictitious. *Vossius* thought this Definition better than *Donatus's*, with Regard to *Plautus's* and *Terence's* Plays. ^d The End of Comedy, according to *Vossius*, is to propose Examples of private Life, by which every one may correct his own Manners; and ^e he defines Comedy to be a dramatic Poem, imitating the Actions of Citizens and common People in a vulgar Stile, and that in a

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witty and facetious Manner. Though the Grounds of this Poem is Fable; yet in ancient Comedy the Subjects were often Things real. ^f The Parts of dramatic Poetry, according to *Aristotle*, are either of Quality or Quantity. ^g The Parts of Quality are the Fable, Manners, Sentiments and Diction, which belong to the Poet; Decoration and Musick, which belong to the Actors and Masters of Musick. *Scaliger* blames this Division, and makes the Fable contain the whole. *Vossius* observes, in Favour of *Aristotle*, this is not so much a Division of the Drama, as of the Care bestowed upon the Drama; and that *Aristotle* did not mean by the Fable whatever was in the Drama, but only the Invention and Digestion of the Drama. ^h The Parts of Quantity are the Diverbium and Chorus.

I BEGIN with the Parts of Quality or Essence. ⁱ The Subject or Fable of every Drama is an absolute Action, which has a Beginning, Middle and End. ^k The Causes and Designs of doing an Action, says *Bossu*, are the Beginning; the Effects of these Causes, and the Difficulties in the Execution of these Designs are the Middle; the Unravelling and Resolution of the Difficulties

Difficulties the End. ¹ The Subject of this Fable must be one, and not, as many think, taken from one Person; *i. e.* it should consist in one Action, and not, as some think, in many Actions of one Man; for, says *Aristotle*, as in other Imitations what is imitated is one, so in Tragedy, since the Fable is an Imitation of an Action, that Action must be one and entire, whose different Parts are so linked together, that if you transpose or take only one away, the whole will be entirely destroyed; for whatever can be put in, or left out, without a sensible Change, cannot be part of an Action. The *Ajax* of *Sophocles* does not contain all the Actions of that Hero, but only that of his Madness. *Aristophanes's Nephelai* does not comprehend all the Life of *Socrates*, but only that of his Art of Sophistry. The *Amphitryo* of *Plautus* does not include all the Amours of *Jupiter*, but only that of *Alcmene*. The *Adelphi* in *Terence* does not set forth all the Debaucheries of *Æschinus*, but only the last, which was productive of his Marriage. This Unity, which is always in the principal Action, may have many Incidents; for there is no Action so simple, but is attended, followed, or altogether composed of many other Actions.

THE Time of this Action must be limited. ^m *Aristotle* makes this Limitation the Circuit of the Sun, or to exceed it as little as may be. By the Circuit of the Sun *Dacier*, with *Vossius*, understands the Space of Time the Sun is in our Hemisphere. Every Action is therefore confined within the Limits of twelve Hours, or to exceed this Time as little as may be. The most perfect Pieces require no more Time for the Action than the Representation.

ⁿ THIS Action must be confined to some Place, which is never to be shifted, since no Persons can be in two Places at once.

WHEN the Fable is simply composed, the Poet must consider on the Episodes and Digressions. ^o By Episodes is understood the Narration of those things, which are added contrary to our Expectations, yet are united with the main Subject for Amplification and Ornament. These Episodes ought not to be far-fetched, but to bear Affinity with the Fable. ^p The proper Place for these Digressions is seldom in the Solution, where the Mind is hastening to the Event, but in the Connection, where Affairs are in Confusion ; so that the Connection

nection or Defis partly contains things proper to the Subject, partly things improper and foreign, for Amplification and Ornament.

⁹ **T**HE Dangers counter to the Design of the principal Person in the Fable, are called the Plot or Connection of the Play, and the Disengagement from these Dangers the Unravelling. The Plot is that part, which reaches from the Beginning to the Place where Affairs begin to change; and those Incidents, which are foreign, and often part of those which the Poet draws from the Subject, make the Plot, all the rest is the Unravelling. Foreign Incidents are not taken from the Fable, but the Unravelling ought always to be taken from the Subject. The Plot generally takes in the four first Acts, and sometimes the greatest Part of the fifth.

^r **T**HE Unravelling is all that is from the Change to the End of the Drama. The Unravelling begins, when the Obstacles are removed. These Obstacles are generally foreign and out of the Fable. The Plot continued to the last Scene is much finer than the Plot which goes no farther than the Middle of the fourth Act. Where the Plot reaches no farther, it is very difficult,

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if not impossible, to keep the rest from being flat. The Unravelling should be a necessary or probable Consequence of what goes before. The shorter and quicker the Turn, the more agreeable, if not precipitate and deficient. Great Care is required in the Connection, greater in the Solution. † The Unravelling of the Subject should be taken from the Subject without any Machine, *i. e.* † the Assistance of a divine Power. " If a Machine be used, it ought to be out of the Action of the Drama, to explain what is impossible for any one but a God to know, or to inform us of Futurities; because the Gods are allowed the Knowledge of all Things.

T H E R E must be no Incident in a Fable without Reason. If that is impossible, it ought to be out of Tragedy, *i. e.* it should be employed in Things foreign to the Subject. What is done by Machine is separated from all the rest. The Actions of the Gods are pure Miracles. " They are without Reason, as far as above Reason, and do not come to pass according to the natural Order of common Events, or antecedent Causes, therefore ought to be excluded from the Action of the Drama. The Fable unravels itself, * when the Ending is necessary or probable,

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Y THE best way of unravelling a Fable is by a Peripetia or Remembrance.
z A Peripetia is a Change of one Fortune into another, either of bad into good, or good into bad. Nothing delights more than this Change, because agreeable to human Nature. Nor is every Change properly a Peripetia; but this must be a great and unexpected Change, and ought to happen out in the principal Persons of the Drama.
a² The best Peripetia necessarily or probably arises from antecedent Causes. b² A Remembrance is the Knowledge of one or more Persons after a long Interval of Time, and is either double or simple: double, as in the *Oedipus* of *Sophocles*, where *Oedipus* knows his Mother, and is known by her: simple, as in the *Odyssey*, where the Nurse knows *Ulysses*, but not *Ulysses* the Nurse. c² That Remembrance is the best, which has a Peripetia, because it excites the Affections. Remembrances are agreeable in themselves, because they produce Admiration. *Aristotle* mentions six kinds of Remembrances. The most simple are made by Marks and Tokens. There is nothing less ingenious than Remembrances made by Marks designedly prepared.

^{d2} T H E R E are two kinds of Fables, simple and implex. ^{e2} A simple Fable has the Actions united, but ends without any Peripetia or Remembrance. *Sophocles's Ajax* is a simple Fable. *Ajax* rages to Distraction, because the Arms of *Achilles* were denied him, and, when he came to himself, and saw what he had done, he killed himself. There is no Change of Fortune here, nor any Remembrance. ^{f2} The implex Fable has either a Peripetia, or Remembrance, or both. The *Iphigenia* of *Tauri* in *Euripides* has only a Remembrance, as the *Hecyra* of *Terence*. *Terence's Andria* has a Peripetia and Remembrance. ^{g2} The most beautiful implex Fable is where there is a Concurrence of a Peripetia and Remembrance.

F A B L E may have a simple and double Division in Respect of the Plot. ^{h2} Double Plots are to be so contrived, that one may be always an underplot to the other; so that the Catastrophe of the first should naturally and in itself produce that of the last. ⁱ² There is a Division of Fable into ethic, pathetic and mixt. Ethic expresses the Manners, which is the End of Comedy. Pathetic has Grief and miserable Events. This belongs to Tragedy. The mixt

mitzt consists in the ethic and pathetic, which are often in Comedy and Tragedy. ^{k2} The Extent of the Fable ought to be such, as may be easily remembred. Nothing too great or too little can be beautiful. The precise Measure, *Aristotle* observes, cannot be determined; because these Subjects must vary in Extent, according to their several Incidents. The Regulation of every Subject depends upon the Nature of the Poem. A Subject compleat in its Extent ought to take up as much Time, as is required to induce all the Incidents. The larger the Drama the more beautiful, if the Subject can be comprehended all at once.

AFTER a simple Conception of the Drama, the Names are to be given to the Persons, which are either historical or fictitious; ^{l2} in Comedy fictitious, in Tragedy historical. These Persons may be in or out of the Argument. In the Prologue of *Terence's Phormio*, the Audience is taught the Subject of the Play from the Colloquy of *Geta* and *Davus*. Says *Donatus*, the Person of *Davus*, to whom the Fable is related, is out of the Subject; but *Geta*, who relates the Fable, is in the Subject.

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THERE are Persons, who are to speak behind the Scene and not in the Scene, and there are mute Persons. ^{m2} Whatever cannot be handsomely exposed to View, ought to be transacted behind the Scene, which may be signified by some Voice heard from within. *Glycerium* in the *Andrea* is delivered behind the Scenes, and is heard to call on *Juno* and *Lucina*. It is the same in Tragedy. Deaths too horrible ought to be transacted behind the Scenes, as *Sophocles* has managed it in his *Orestes*. Here the Mother is heard calling out for Mercy behind the Scenes, and the Son answering her she showed no Mercy to his Father ; after which she shriekes out, is wounded, and by what follows we find she is dead. There is something, says Mr. *Addison*, more affecting in this dreadful Dialogue between the Mother and Son behind the Scenes, than could have been in any thing transacted before the Audience. The *French*, who have banished all Murders from the Stage, have refined too much upon this Rule ; the *English* too much transgressed it.

ⁿ² THE Order of Fable is invariable and connected. Though in this Fable there are many Actions, yet they are all
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subservient to one principal Action. *Donatus* observes, it is an Excellency in Poetry for the Poet to begin his Fable with the last Matter of the Subject, and bring the Author first upon the Stage, where the Fable ends. The Scholiast of *Homer* observes, 'tis an Excellency in Poetry to begin with the Middle, and expound the Beginning in the Progress of the Poem. The *Iliad* begins in the tenth Year, the *Æneid* in the seventh. ^{o2} *Homer*, says *Macrobius*, to avoid an historical Similitude, begins, according to poetical Discipline, in the Middle of Things, and afterwards relates the Beginning. ^{p2} This Beginning, with Middle and End, is not to be understood, says *Vossius*, of the primary Action, but of the whole Fable, considered with its Episodes; for these two things are vastly different. With Regard to the primary Action, *Homer* begins with the first Things; for he begins with the Causes of *Achilles's* Anger, which had brought so many Misfortunes upon the *Greeks*. This is evident from the Proposition of the Poem. If we consider the universal Subject of *Homer's* Poem, *i. e.* all the *Trojan War*, the Poem begins with the last Things, or the tenth Year: Nor ought it ever to be otherwise, if the Narration is of many Years; for, as in dramatic Poetry we have
related

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related in the Prologue what exceeds the Space of two or three Days, that the Narratives may be better understood from our Knowledge of what is past; so in the *Epopæia*, whatever exceeds the Space of a Year or two, is related in the Episodes. *Aeneas* relates to *Dido*, whatever he had suffered by Sea or Land seven Years: Nor are we only to begin with the Middle, because there is but one primary Action we ought to begin with, but because the Beginning ought to be conspicuous.

⁹ THE End requires as much Care as the Beginning; for the End ought to be as conspicuous, which will be particularly so, when unexpected. ¹⁰ We are to continue the Fable, as long as it receives any Augmentation of Beauty, and to end when this Beauty begins to decay.

¹¹ THE Episodes are more proper for the Connection than the Solution; however the Episodes, which follow the primary Action, are sometimes related in the End, but what belongs to the Narration of past Things should have its Place in the Middle or Beginning. ¹² Comedians and Tragedians place their Episodes in the Beginning, because the Drama cannot be understood without a Relation of past Transactions,

factions, and because they would interrupt the Course of the Fable, were they placed in the Middle. ^u Epic Poets place their Episodes in the Middle, as *Virgil* has done the Destruction of *Troy* in the second Book, and other Episodes afterwards. Sometimes they are placed last, as in the *Iliad*, where the primary Action is the Death of *Hector*. After this the Poet subjoins, in the two last Books, the Episode of the Redemption of *Hector's* Body, the Grief of *Andromache*, *Hecuba* and *Helena*, with the funeral Rites.

THE three remaining Parts of Quality are the *Manners*, *Sentiments*, and *Diction*.
^w In representing the *Manners*, four things are to be considered: First, they must be good: Secondly, agreeable: Thirdly, like: Fourthly, equal; and if the Original, from whence our Imitation is taken, is unequal, we ought to make the Manners equally unequal through the whole Imitation.

^x To make the Manners good, as *Dr. Hare* explains it with *Vossius* contrary to *Dacier*, the Poet must take particular Care the Manners of the Persons introduced be not worse, than the Subject of the Drama necessarily requires. *Aristotle* directs us to follow the particular Examples of the
2 Good,

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Good, rather than the general Examples of the Bad. This the Poet may do, and not offend against Probability, since the Constitution of the Subject is his own, and since the Poets should rather express good Manners than bad, because they are to give us moral Instructions.

WHEN the Manners are bad, as they must be, if we represent the Characters of bad Persons, these Persons are to speak suitable to their Character, otherwise they will speak unbecoming themselves; but we are to take Care the Number of the Bad do not exceed the Number of the Good, and these bad Manners are to be attended with some remarkable bad End.

Y^e To make the Manners agreeable, every thing must be suitable to the Condition, Education, Age, Nation, Duty, Function and Circumstances of the Persons introduced. We are to consider the Nature as well as Quality of every Person, whose Manners we describe. Says *Aristotle*, Valour is a moral Virtue, but very disagreeable for a Woman, who ought neither to be valiant nor bold.

THIRDLY,

THIRDLY, Manners must be like. ²¹ By this Likeness, as *Dacier* interprets it, we are to understand the Manners of Persons, whose Characters are known from historical Accounts. *Ajax* must be angry as well as bold; *Ulysses* timorous as well as cunning. *Goulston* makes this Likeness of Manners consist in their Conformity with the Manners of the Age wherein they are introduced.

FOURTHLY, ²³ Equality of Manners is, when the Character drawn is uniform from the Beginning to the End, as *Horace* thus expresses it,

*Servetur ad imum
Qualis ab Incepto processerit, & sibi constet.*

FIFTHLY, ^{b3} To make the Manners equally unequal, if our Original be such, we must make them so from the Beginning to the End, in all Characters of Persons by Nature form'd with this Mutability of Temper. With the Manners we are to annex the *Sentiments*, Discourses by which the Conceptions of our Minds are explained. The Persons introduced must have Sentiments suitable to their Manners, and speak so agreeable to their Characters,
that

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that the Audience may know their Manners, before they see their Actions. ^{c3} A Sentiment is an Enunciation or Proposition, not of Particulars but Universals, and not of all Universals, but of such only as respect moral Actions. ^{d3} Sentiments are to prove Uncertainties, refute Objections, raise the Passions, amplify small Things, lessen great, and are to be used ^{e3} by Persons experienced in what they speak of. ^{f3} They please in their Correspondency with human Vanity. The Auditor is glad to hear a universal Proposition he found true in his own Affairs; and thinks the Poet has said nothing, but what he the Auditor is convinced of from his own Experience.

THESE Sentiments give Manners to our Discourse. ^{g3} A Discourse has Manners, when the Manners of the Mind are notified by Words or Actions. This should be the Scope of Comedy. ^{h3} As Sentiments are the Work of Ratiocination, and lead us from general Premises to particular Conclusions, they are not proper for the Passions; Reason and Passion do not agree together. The Poet is not to affect witty Sentiments, the Fault of bad Declaimers. ⁱ³ The Antients used them sparingly, and when they naturally occurred, and commonly in the Conclusion. The Modern, by

by crowding them every where, enervate and weaken what is beautiful in Sense.

^{k3} *THE Diction* of Comedy must be pure. ^{l3} Purity of Style consists in familiar and common Terms, not rough, metaphorical and ample; for all metaphorical Terms give Grandeur to a Discourse, and exceed Purity. By rough Terms, the Style is in a manner hardened, and becomes obscure and grand. An ample Style hurries us on to the Sublime: all which must be generally avoided, if we would obtain a Purity of Style. ^{m3} The Form of this Style consists in direct Sentences. Purity of Style is contrary to Circunduction. A Circunduction chiefly depends upon oblique Sentences; a Purity of Style on Sentences direct. Direct Sentences are carried on by Nominative Cases and Verbs, so that one thing does not seem to draw on another. This Rectitude of Discourse is so essential to Purity, that, if the Beginning and End of the Sentence is direct, though there may be a Circunduction in the Middle, yet the whole will seem pure. Pure Sentences have therefore nothing of long Invention, but seem common and most familiar to all.

SECONDLY, the Stile of Comedy must have Perspicuity. ³³ Perspicuity is, when the Diction is proper, the Order regular, the Conclusion not long, nothing deficient or superfluous; so that the Discourse may be approved of by the Learned, and understood by the Unlearned. Perspicuity requires a particular Propriety in Words. We are not to understand Propriety here in a simple Sense; because the first Notion of Propriety is the true Denomination of every thing, which, to avoid fordid and mean Expressions, we do not always use. Besides, though the Terms we use are not proper, yet they may not be improper; because there are many things in many Languages not distinguished by proper Names; and this is the Origin of abusive Terms, which we are sometimes obliged to use. Propriety does not so much consist in Terms, as in the Force of Expression; and is not so much to be examined by the Ear, as the Understanding. Thus Derivatives, Epithets and translatitious Terms may be sometimes proper even to Comedy. ³³ This Diction is to be varied according as the Persons differ in Character.

NUMBER is made another part of Comic Stile. The great Liberty the Poets have taken in the Extent and Variation of these Numbers, particularly *Terence*, as *Erasmus* observed, has made some of the Antients think there was no settled Measure in his Comedies. Others have thought this Poet observed the Laws of Measure, but it was not worth the while of the Learned to torment themselves about the Dimensions of Verse, wherein the Poet has been so immoderately licentious: A Work of no small Labour, but little Benefit. *Erasmus*, who mentions these two Opinions, differs from the first as well as the Conclusion of the last, observing that the metrical Dimensions in *Terence* are so evident, that they require no Proof; and that a Neglect of these Measures has been the Origin of Corruptions in the Poet, in the Substitution of one Term for another, and in the Additions, Subtractions and Inversions of the Order of the Terms, what the Transcribers of Prose-Oration have too frequently practised. *Scaliger*, too severe in his Reflections, says, *Erasmus*, according to his usual Practice, borrowed his Opinions from *Priscian*, and taxes *Priscian* with Absurdity in his Assertions, which, he allows, *Erasmus* took Care to correct to his

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own Advantage. This Charge against *Erasmus* of borrowing his Opinions, as a Thing familiar to him, is an Instance of the Critic's Ill-nature ; for *Erasmus* asserts nothing but Matter of Fact, and what every one has an equal Right to declare. This Critic, notwithstanding his Enmity to the Dimensions of Verse, thought fit to mark out several of the Quantities in *Terence*, for the Benefit, as he says, of his Son *Sylvius* ; though this seems rather done from a Spirit of Criticism to triumph over others, than from any Advantage he thought would be derived from a Knowledge of these Measures.

THE Advantages of knowing these Dimensions, Dr. *Hare* well observes, are as follow: First, by knowing the Measures, we are capable of reading the Poet according to the Number and Harmony of his Verse, which is no small Satisfaction ; particularly, since the Numbers of *Terence* have the greatest Variety, they must affect us with the greatest Pleasure ; for he must be the worst of Poets, who does not almost lose all his Beauties and Graces, when he is stripped of his Measures, or when they are not understood. Secondly, Children will be more capable of learning this Author by heart, when they understand the Measure

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sure of the Verse. Thirdly, from a true Knowledge of these Metres, we shall be able to understand whether the Verses be uncorrupt and pure. Says *Tan. Faber*, they must be deprived of no small Pleasure, as well as Profit, who are studious of reading *Terence*, and are unacquainted with the Metre; for who can learn or retain by heart so beautiful and lovely an Author, unless sensible of his Measures? Besides, the Poet will obtain much greater Admiration, when the Readers understand the Nature of his Verse. There is another great Advantage in understanding these Measures; for, if there are any Errors in the Verse, which may be easily made, and too frequently happen out, no body is capable of understanding these Errors, but he, who is vers'd in the Knowledge of the Metre. Fourthly, Dr. *Hare* observes, another more excellent Advantage derived from the Knowledge of comic Measures, is the Help they afford to Children in their Prose-Compositions, which require a full Knowledge of all sorts of Measures, and Metre composed of those Measures. It is true, says the Doctor, the valuable Writings of the Antients are read to Children, who are ordered to take Imitations from them; but to what Purpose is it to order a Child to imitate this or that, unless we point out

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to him what he is to imitate, and what are the Numbers, the Beauties and Disposition of Words, he ought to fix his Intention upon? The Poets at first, as *Aristotle* tells us, were divided into two Sects, the one made Heroics, the other Iambics. Heroics were appropriated to Panegyricks and Hymns, and Iambics to Invectives and Railery. After *Homer* had given the first Sketches of Tragedy and Comedy; for, says *Aristotle*, his *Margites* has the same Relation to Comedy, as his *Ilias* and *Odyssy* have to Tragedy; the following Poets were carried according to their several Genius's, some to Comedy instead of Iambics, and others to Tragedy instead of Heroics. ^{p3} The first Measure the dramatic Poets used were Trochaic Tetrametre, Measures most agreeable to Satyr and Dance. These Measures were afterwards changed into Iambics. Iambics, of all Verse, are most proper for Conversation. We often use them in common Discourse, rarely Hexametre. The *Latins*, who imitated the *Greeks* in their Methods of Composition, have imitated them in their Measures, but exceed them in their poetical Licences.

^{q3} THE Fable, with Regard to Quantity, is divided by the Antients into *Diverbium* and *Chorus*; ^{r3} the *Diverbium* into
Acts

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Acts and Scenes. ¹³ A *Diverbium* is, when divers Persons discourse. ¹³ To understand where an Act ends, we must observe where and when the Stage is clear of all the Persons, that the Chorus or Musick may be heard, there the Act is concluded. The *Greeks* and *Latins* observed no certain Number of Pages in the Division of their Acts; but, where the Spectator was likely to be attentive, the Act was the longer. This is *Donatus's* Account of the Act. Monsieur *Hedelin* observes, the Act is finished when the Stage is without Action, and not without an Actor. The Chorus amongst the Antients sometimes danc'd or sung, or the Musick play'd, though there was an Actor left upon the Stage. To what *Donatus* observes, these Acts were bound together by the antient Comedians to detain the Spectators, particularly the Acts of *Tereñce's* Eunuch; Monsieur *Hedelin* answers, the Union of these Acts must rather increase the Impatience of the Spectators, than abate it; and that *Donatus* was mistaken in his Judgment of the Eunuch, whose Scenes are most ingeniously tied together, the Acts very evidently separated.

¹³ EVERY Drama is to have neither more nor less than five Acts. ¹³ The first

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Act is an Exposition of the Subject, but not the Event. The Anticipation of the Event would lessen the Pleasure. The second Act brings the Thing into Action. The third contains the Disturbances. The fourth prepares the Way for the Solution of the Intricacies; and the last is an artificial Unravelling of the Plot.

²³ T H E S E Acts are to be divided into *Scenes*. ²³ A Scene is, when two or more Persons are discoursing together. This Scene is finished at the Entrance or Exit of any Person. ²³ According to the Practice of the Antients, every Act may have seven Scenes. Others limit these Scenes to eleven.

²⁴ E V E R Y Drama should have no more than fourteen Actors, whose Names and Parts are to be prefixed to the Scenes. ²⁴ Of these Actors three are only to speak. The fourth Person is to be mute. The *Latin* Writers have introduced more Persons. ²⁴ No Person is to quit the Stage more than five Times. *Vossius* observes the Division of the Acts into Scenes is owing to the Grammarians, since this Division is not to be met with in the antient Codexes of *Terence* and *Plautus*.

44 THE Drama may be divided into *Protasis*, *Epitasis* and *Catastrophe*. 44 The *Protasis* is an Exposition of the former Part of the Fable, and represents the Dangers the Hero is under, but conceals the chiefest Part of the Subject, which makes the Spectator curious to know the Event. This Curiosity is to be increased in the *Epitasis*, 44 a Confusion of Affairs, where the Dangers, Passions, Threatenings and Expectations of Evil are continued, which makes the Spectator in suspense, what will be the Event. This Part requires the greatest Judgment and strictest Care in making the Series of the Drama hang together by a natural Connection of the Extremes with the Medium, and by making every Incident produced one of another. The *Epitasis* therefore contains all that is between the *Protasis* and *Catastrophe*. 44 The *Catastrophe* is the Event or Change of Affairs into the good or bad Fortune of the principal Person, and compleats the Play. The *Protasis* in Comedy contains the first Act, and sometimes the second: The *Epitasis* the second, third, and sometimes the fourth, but seldom part of the fifth; the *Catastrophe* contains the fourth, or part of it, and always all the fifth, or almost all. This Division of the Drama
by

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by the *Greeks* is better than that of the *Latins* into five Acts ; for the *Greek* Distribution distinguishes the Drama into dissimilar Parts, naturally different ; but, in the Division of the Drama into Acts and Scenes, the Quantity is only considered, and not the Dissimilitude of the Parts.

^{h4} THE Drama is divided by others into *Prologue*, *Episode*, *Exode* and *Chorus*. This Distribution differs nothing from the former, except in the Addition of the Chorus ; for this is a Division not only of the Diverbium, but the whole Drama. The Prologue, as it is here taken, answers to the Protasis, the Episode to the Epitasis, and the Exode to the Catastrophe. This is *Aristotle's* Division, and agrees with the former Division, as may be found from the Definition of each Part. This Division is taken from the Place, where each Division stands in Tragedy ; but the former Definitions are from the End or Design. ⁱ⁴ *Aristotle* means by the Prologue whatever precedes the Entrance of the Chorus. The Prologue of *Latin* Comedy is another thing. It does not make part of the Action on the Stage, but is borrowed from the old *Greek* Comedy, where it is often found in the Middle of the Play, under the Name of Parabasis. The *Latins* usually

usually place them in the Beginning of the Play.

^{k4} THE Epifode, according to *Aristotle*, is betwixt the Prologue and Exode, if we except the Chorus, and answers to our second, third, and fourth Act. It is termed Epifode, because introduced, and in its Nature is out of the Action, but is equally connected with, and inserted in the Action; from whence the *Latins* called them *Inferta*. Thus the Epitasis and Epifode agree together.

^{l4} THE Exode is when the Chorus goes out to some Place near the Scene, and is all that is said after the Chorus has left off singing the last Time, *i. e.* the Unravelling and Catastrophe of the Piece. ^{m4} This Unravelling begins always after the last Song of the Chorus in Plays well composed, and answers exactly to our fifth Act. The Prologue, where the Fable is opened, and the Exode where it is unravell'd, is not so proper for the Digressions, as the Epifode. This part of the Drama is therefore called Epifode, because most suitable for the Digressions.

ⁿ⁴ THE Chorus is that part of the Fable, which follows the Act, or is introduced

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duced with singing before the Act. *Æschylus's Persæ* and *Euripides's Rhesus* begin with the Chorus. *Scaliger* thought this was not much to be regarded, because seldom practised. ^{o4} The Subject of the Chorus is sometimes taken from the Fable itself, and is united with the rest of the Fable, as if a Part of it. Sometimes it is different from the Fable. The Origin of the Chorus is uncertain. The Antients imputed the Invention of the Chorus, as well as Musick, to the *Arcadians*. ^{p4} The Chorus, when they sung, looked upon the Audience to whom they sung, lest the Audience should withdraw after the Act was ended. The Office of the Chorus is well described by *Horace*. ^{q4} The Chorus, after the fifth Act, was different to what it was in the other Acts. Oftentimes in this Act the Chorus, as Judges, gave their Opinion of the Drama. ^{r4} The Chorus consisted of Men or Women. They used Variety of Dances. Sometimes the Chorus sung without dancing; sometimes all the Chorus sung: Thus the Chorus supplied the Place of the Actor. Sometimes the Chorus divided, and sung alternately: Sometimes the Chorus only spoke and not sung. After the Chorus had entered the Scene, the whole Chorus never went out; but, whilst the Drama was acting, part of the Chorus

Chorus retired with the Actors, and part remained ; and, lest the Chorus should seem idle, while the Actors were upon the Stage, the Chorus sometimes interrupted the Actors, but in few words, and only when two Persons were discoursing. If there was a third Person present, the Chorus waited his Exit. Sometimes the Chorus omitted singing, and added something to the Connection of the Act, which they did in a different Kind of Verse. Though the Chorus consisted of many, yet they passed but for one Actor. When the Chorus was to speak, one spoke in the Name of all, which was also done, when the Chorus was divided. Whoever spoke to the Chorus, sometimes addressed themselves as to one, and sometimes as to many. ^t4 The Chorus danced seven times in the Orchestra, from whence, says *Vossius*, there are seven Forms of the Parabasis : three simple, says the *Scholia* on *Aristophanes*, distinct from each other ; and four, which have an Agreement with each other. ^t4 The simple are the *Commation*, the *Parabasis* or Anapæst, the *Pnigos* or long Song. ^u4 The four other are the *Strophe* or Melos, the *Antistrophe* or Antode, the *Epirrhema* and *Antepirrhema*. ^w4 The *Commation*, so named from cutting off, consisted only of two or three Verses, as we learn from the *Scholia* of

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of *Aristophanes's Plutus*, v. 486 ; though, I find in the *Hippeis* and *Spheces*, this Commation consisted of seven or eight Verses, and is defined by the *Scholia* in the *Spheces* a Proclamation to the Parabasis. *L. Faustus Victor*, as well as the *Scholia*, informs us, ^{x4} this first Song was termed *Coronis* ; for whatever was sung at the Exit of any Person, was by the Grammarian Expositors termed *Coronis*. *Demetrius Triclinius*, in his *Scholia* on *Sophocles*, v. 134. terms the first Song of the Chorus *Coronis*. *Victor* observes, Commation is the more proper Term, because a small Portion of the Chorus. ^{y4} The *Parabasis*, particularly so termed, is when the Chorus going from their former Station, speak with their Faces turned towards the Audience. The *Scholia* in the *Hippeis* of *Aristophanes*, make this Parabasis to be either a Change of Subject, or a Change of Place made by the Chorus. This Parabasis consisted of Anapæsts, and is therefore sometimes termed Anapæst. ^{z4} The *Pnigos* or long Song is so called, because, as *Pollux* informs us, it was pronounced with one continued Breath. ^{a5} The *Strophe* or Ode, according to the *Scholia* on *Aristophanes's Nephelai*, v. 565. has its Name from the Turning of the Chorus, to sing with their Faces turned to another Part of the Spectators.

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b⁵ The *Antistrophe* is the contrary Turning. c⁵ The *Scholia* on *Euripides's Hecuba*, v. 647. and on *Sophocles's Ajax*, v. 182. informs us, that the Chorus sung the Strophe turning to the right Hand, the Antistrophe moving to the left, and that they sung the Epode standing. By turning to the right Hand, in singing the Strophe, their Intention was to imitate the Motion of the first Orb from East to West. The contrary Motion was to denote the Motion of the Planets from West to East, and, by singing the Epode standing, they signified the Stability of the Earth. *Vossius* and *Scaliger* make the Strophe to the left, and the Antistrophe to the right. In this, I suppose, they follow the old Scholiast of *Pindar*. d⁵ After the Ode or Strophe was ended, the Chorus turned again to the Spectators, and what they sung was, according to the *Scholia* on *Aristophanes's Nephelai*, v. 576. termed *Epirrhema* or Epode. The *Ante-pirrhema* answers the Epirrhema. Sometimes the Strophe of the Chorus was introduced in few Verses. Afterwards one of the Actors made a long Oration, which was answered by the Antistrophe of the Chorus. e⁵ Sometimes the Poets introduced the Actors in the Chorus, and what they said was called a System *kata Pericopen*.

MUSICK and *Decoration* are the two last Parts of *Quality* in the sextuple Division of *Comedy*. I have placed them after the Parts of *Quantity*, because they do not properly belong to the Poet. ^{fs} *Musick* excites and refines the Passions. There are three Principles of *Musick*, Joy, Grief and Rapture. Each of these Passions alter the Tone. The Poets at first acted and sung their own Dramas. Among the *Romans* the Poet at first was the Actor, Singer and Dancer. *Livius Andronicus* obtained Leave, that the Singing and Dancing should be performed by separate Persons. ^{gs} The *Musick* consisted in two kinds of Flutes, one termed *Pythaula*, used with the Song, another termed *Choraula*, used with the Chorus. There could be no use for the *Choraula* in *Plautus* and *Terence's* Comedies, because no Chorus. The *Pythaula* played on two Pipes with one Breath, termed equal or unequal. ^{hs} There are two sorts of equal Flutes, right-handed or left. When the Flutes were unequal, one was right-hand, the other left. They were termed unequal, from their Difference in Sound, and Number of Holes. The right-handed Flute had fewer Holes, was graver in Sound. The left-hand sharper in Sound, and had more Holes. If a right and left-hand
were,

were joined together, the Sound was a Mixture of sharp and grave. ^{is} The right-hand Flutes were termed *Lydian*, the left *Sarrane*, and the left and right *Phrygian*. The *Lydian* were for grave Subjects, the *Sarrane* for Sport, the *Phrygian* for Mirth and Gravity. The same Comedy did not always use the same Musick, but sometimes the Musick was changed. When this was done by the *Latins*, the Letters M. M. C. were in the Title of the Scene, *i. e.* the Measures of the Musick are changed. The Musick played after every Act. The Name of the Poet, Actor and Musician was prefixed to every Play. The Dress of the Actors was varied according to the Nation, Age, Fortune and Condition of the Persons. *Thespis* at first acted his Plays out of a Cart, without any Apparatus or Scenes. Instead of Vizards their Faces were besmeared with the Lees of Wine. *Æschylus* invented the Vizards, Robes and Stage. These Plays were afterwards acted in a Theatre, in Form semicircular, containing ^{is} the Scene, Orchestra and Proscene. ^{is} The Scene was covered, and in the Front of the Theatre, and reached from one Wing to the other. The Proscene was before the Scene, where there was a Pulpit, on which the Actors performed their Parts. The *Grecians* danced in the Orchestra. At *Rome*

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the Senators sat in the Orchestra. The Scene was higher than the Pulpit, the Pulpit than the Proscene and Orchestra. If the Actor missed his Part, he was his'd; if he acted well, was clapped. ^{m5} Two Altars were placed on the Scene; that on the right-hand to *Bacchus* in Tragedy, to *Apollo* in Comedy; that on the left to the God the Sports were dedicated to. The Scene was beautified with various Pictures. Comic Scenes resembled private Houses. The Actors of Plays were honoured by the *Greeks*, but disesteemed by the *Romans*.

T R A G E D Y.

WHAT ^a is the Definition of Tragedy according to *Aristotle*? ^b What is the Object of Tragedy? ^c What should the primary Action of Tragedy be, and what the Episodic? ^d Who are Persons proper for the Subject of Tragedy? ^e What should the Catastrophe of this Fable be? ^f What is to be done to make the Action truly tragical? ^g When is Terror excited, and when Compassion? ^h How many Incidents has a tragical Action, and what are they? ⁱ What Care is to be taken in the

Composition? ^k How many sorts of Tragedies are there? ^l What should the Manners in Tragedy be? ^m What the Sentiments? ⁿ What the Diction? ^o Where must the Stile of Tragedy be more remiss? ^p What were the Measures of the first Tragedians? ^q What do the best Iambics consist of? ^r What is the tragic Chorus divided into by *Aristotle*? ^s What is the Parodos? ^t What the Stasimon? ^u What the Commoi? ^w What did the tragic Chorus consist of? ^x What were the Measures of the Chorus? ^y What was the Number of the Persons in the Chorus? ^z What did the Chorus sing to? ^{az} What was the Harmony of the tragic Chorus? ^{bz} How do Tragedy and Comedy differ?

T R A G E D Y.

TRAGEDY, ^a according to *Aristotle*, is the Imitation of a serious Action, entire and of a just Extent; agreeable in Stile, different in different Parts, and by Terror and Surprise, not Narration, thoroughly purges such like Passions. The last Part of this Definition, which by Terror and Surprise thoroughly purges such

like Passions, may be thus interpreted. When we see *Medea* murder her Children, or *Ajax* laying violent Hands upon himself, the Terror these tragical Actions produce should teach us to moderate such Passions, as were the Cause of these dismal Tragedies. The Constitution of the Subject, as to its Extent and Unities ; the Peripetia and Remembrances, and the Division of the Drama into Acts and Scenes, is the same as in Comedy, but the Object is different. ^b Tragedy is the Imitation of a grave and serious Action. ^c This primary Action ought to be historical. The Episodic Actions must be fictitious. In Tragedy we are to follow what is the nearest the Verisimilitude ; because the Drama not only consists of Narration as the Epopœia, but of Action. If any thing be introduced less agreeable to Reason, it ought to be in the Episode. In the Constitution of a known Fable nothing is to be changed. ^d The Persons proper for the Subject of Tragedy are neither very good nor bad. As the End of Tragedy is to excite Terror and Compassion, the Misfortunes of the Good and the Happiness of the Bad cannot have this Effect. The Misfortunes of the Good give Horror, and not only banish Pity, but cast us into a contrary Passion. When Virtue is unhappy, it throws us into

Despair ;

Despair; and, if the Misfortunes of the Good give Horror, the good Fortune of the Bad will create Indignation, so that Tragedy can never produce its Effects from these Passions; because they cannot excite Pity and Fear, by which the Passions are to be refined. Nor ought we to represent the Misfortunes of a very wicked Man. Though such a Representation may give some Pleasure, it will produce neither Pity nor Fear. Fear is produced by the Miseries of Persons like ourselves; and we pity such, as deserve better Fortune. The proper Object of Tragedy must be neither bad nor good in the superlative Degree. If we cannot find one exactly such, we ought to make the Good, rather than the Bad, the Subjects of our Tragedy; and the Catastrophe of this Fable ought to be simple not double, and rather end in the ill, than the good Fortune of the principal Persons, provided this Unhappiness be the Effect of human Error, not a remarkable Crime. A double Catastrophe ends with a happy Catastrophe for the Good, and an unhappy Catastrophe for the Bad. The Prosperity of the Good has nothing tragical; and there is nothing terrible and deserving of Pity in the Punishment of the Wicked; consequently a double constituted Fable is more proper for Comedy

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than Tragedy. The Compassion and Terror essential to Tragedy must be produced from the very Constitution of the Fable. ^f To make the Action truly tragical, it is required the Persons of the Action be truly related, or strictly united in Friendship. An Enemy, who is killed, or kills his Enemy, excites no other Pity, than what proceeds from the Evil. It is the same with indifferent Persons, who kill one another; but when such Misfortunes befall Friends and Relations, this excites Terror and Compassion: ^g Terror, when the Fact is committed knowingly; Compassion, when through Ignorance. ^h There are four Incidents of these tragical Actions. First, we may act with an entire Knowledge, and finish what is projected. *Euripides* followed this manner, when he represented *Medea* killing her Children. Secondly, without Knowledge, and remember the Crime when committed, as *Oedipus*, who killed his Father. This Action is out of the Tragedy. Thirdly, we may be just on the Point of acting, but recollect before the Action. Fourthly, we may attempt to act with an entire Knowledge, but not compleat the Action. Of all these four the last is the most deficient; because cruel without Passion. The first is faulty, because cruel; and the Stage ought to banish Cruelties.

Cruelties. It is preferable to the last, because it has Passion. The second is better than the first or last ; because there is nothing cruel, since the Crime is committed ignorantly, and hath all the Advantages of Passion. The third is preferable to the rest ; for it answers the Expectations and Desires of the Audience, who are wonderfully pleased to see two Persons nearly related escape the Dangers which threaten them. The second Manner is best for single Plays, which are more perfect than compounded. The third is best for compounded Plays. ⁱ We are to take care not to make a bare Relation of that which ought to be acted. ^k There are four sorts of Tragedy ; implex, which hath a Peripetia and Remembrance ; simple, which has neither, but hath a simple Plot, and a simple Unravelling. These two sorts are divided into two other, pathetic or moral. Pathetic, where there are Deaths, Wounds and Torments. The *Ajax* of *Sophocles* is simple and pathetic, the *Oedipus* implex and pathetic. The Moral, whether implex or simple, doth not expose Death, Wounds and Torments, but the Happiness of some Persons commendable for their Virtue.

^lTHE *Manners* in Tragedy are to be grave and serious, not loose and jesting as in Comedy. As Tragedy is an Imitation of Persons in the highest Station, there is as much Difference in the Manners of Tragedy and Comedy, as in the Persons.

^mTHE *Sentiments* must be agreeable to the Grandeur of the Persons and Things.

ⁿTHE *Diction* choice and magnificent, as that of epic Poetry. *Æschylus* was the Inventor of this Grandeur of Diction. Too great an Affectation of splendid Diction produces Obscurity. *Euripides* has Perspicuity, but is excelled by *Sophocles* in Splendor of Words. *Sophocles*, though splendid, is very often obscure. Things naturally eminent are rather darkened than explained by a florid and long Discourse. Few Words and Hints are best here. ° In Passions of Grief, where there is no Indignation, the Style of Tragedy must be more remiss, and come nearer the Temperature of Comedy, particularly when Heroes are introduced in an abject State of Life. Every Person is to express himself suitable to his Station, not in a florid Manner, or in foreign Terms, or Diminutives. Such Terms do not comport with the Weighti-

Weightiness of Tragedy. Tragedians delight in compound Words. The Composition must not be rough, or Dithyrambic like. Tragedy will not admit of translatitious Terms, such as are pleasant and agreeable to Love ; nor of grand and bold Terms, proper for Dithyrambics.

^P THE first Tragedians delighted in Trochaic Tetrametre, but afterwards preferred Trimetre Iambic. ^q The best Iambics consist of dissyllable Feet. The more Feet there are of three Syllables, the more the Iambic degenerates ; and where many Verses are joined together, by many Trissyllable Words, this makes the Verse approximate to comic Numbers. The Prologue, Epifode, Exode and Chorus, have been considered in Comedy. What the Chorus says after the Action is finished, cannot be too short.

^r THE tragic Chorus is divided by *Aristotle* into *Parodos*, *Stasimon*, and *Commoi*. ^s The *Parodos* is the first Discourse of the Chorus, when they enter the Stage, which was formerly done by Singing and Dancing. Afterwards some sung and some danced ; for both these Actions were too great a Fatigue for the same Person. ^t The *Stasimon* was, when the Chorus stood still, and

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and begun to expound the Calamities of the Drama, and was all the Chorus sung without Anapæsts and Trochees; for Anapæsts and Trochees are only proper for Motion and Dance. ^u The *Commoi* were Lamentations made by the Chorus and Actors, proper for the Exode, but not always necessary. There are many other Terms besides these, belonging to the Chorus, explained in Comedy from the *Greek* Scholiasts and Grammarians. ^w The tragic Chorus consisted not of Heroes and Princes, but of Countrymen, Citizens, Women and Foreigners, by whom the Poet declared his Judgment. ^x The Chorus may consist of any kind of Verse. *Sophocles* used Anapæsts most. *Euripides* and *Æschylus* often used Trochees. The Drama for the most Part ends in Anapæstic Tetrametre Acatalext. The last Verse is generally Trimetre Hypercatalext. ^y The Chorus in *Æschylus's* Time, according to *Victor* and *Pollux*, consisted of fifty Persons; till the *Athenian* Spectators terrified with the Chorus of so many Furies, made it enacted, the Chorus should consist of fewer Persons. The Chorus for some time consisted of twelve Persons. After this *Sophocles* added three, which made the Chorus fifteen. ^z The Chorus antiently sung to the Flute. ^{az} The tragic Harmony was Mixolyd

Mixolyd or Doric. The Mixolyd vehemently moves the Mind. The Doric is majestic. The Ionic and Lydian Harmony were used in Tragedy. The Ionic is effeminate and remiss: The Lydian sorrowful: The Doric sedate and manly: The Phrygian vehement and furious. The Phrygian should have no Place in Tragedy. The Doric is used, because majestic. The Lydian and Hypolydian, because used in Lamentations; and sometimes the Ionic, I believe, says *Vossius*, to temper the too great Gravity of the Doric Harmony. The Hypophrygian, Hypodorian and Mixolydian are Remissions and Mixtures of these Harmonies. After the Singing was over, the Chorus spoke, sometimes one for all, sometimes many together, and sometimes all, as *Diomedes* observes in the third Book. The Chorus is to take Part of an Actor. As Tragedy is the Representation of a public and visible Action, 'tis impossible this Action would pass in public without more Persons than the Actors, whose Interest is concerned, and whose Fortune depends on that of the chief Persons. The Chorus are interested Persons, who lay the Foundation of Probability in Tragedy. The Matter of their Songs should be suitable to the Interest of the Play, and advance the Action.

TRAGEDY

^{ba} TRAGEDY and Comedy differ in these Particulars. Comedy admits of Prologue, Tragedy none; for, as soon as the Title in Tragedy is heard, the Subject is known. 'Tis not so in Comedy, which makes the Prologue requisite. Comedy excites the milder, Tragedy the more vehement Affections. Comedy introduces Persons of a low Condition, and treats of Hazards of little Moment. The Persons in Tragedy are grand, the Hazards great, and the Events for the most Part fatal. Comedy begins in a turbulent Manner, and the Conclusion is generally happy. Tragedy is the reverse. The Stile of Tragedy is magnificent, that of Comedy low. Tragedy is severe, Comedy facetious. In Comedy the Names of the Persons are fictitious; Tragedy rather uses Names real, than fictitious.

EPIC POETRY.

WHAT ^a is the Epopœia? ^b What is *Vossius's* Definition of this Poem? ^c What is the Epopœia divided into? ^d What must the Proposition be? ^e What the

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the Invocation? ^f What the Narration?
^g What are the Episodes of the Epopœia?
^h What are the Qualification of the Action?
ⁱ How is this Action important? ^k What is
the Duration of this Action? ^l What is the
Intrigue? ^m What the Solution? ⁿ What
is the Intrigue of the Iliad? ^o What the
Preparation of the Solution? ^p What is the
Unravelling of the first Part? ^q What is
the Intrigue of the second Part? ^r What
is the Unravelling of the second Part?
^f What is the Intrigue of the Æneid?
^t What the Solution? ^u What is the prin-
cipal Intrigue of the first Part? ^w What is
the Unravelling? ^x What is the Intrigue of
the second Part? ^y What the Unravelling?
^z How many sorts of the Epopœia are
there, and what? ^{az} What sort is the Iliad,
and what the Odyssey? ^{bz} What the Æ-
neid? ^{c2} What is the Moral of the Iliad?
^{d2} What is the Moral of the Æneid?
^{e2} What should the Incidents and Verisimi-
litude be in Epic Poetry? ^{f2} What makes
the Miraculous agreeable? ^{g2} What are
Machines in Epic Poetry? ^{h2} How are we
to use the Sentiments in Epic Poetry, and
when are they disguised? ⁱ² What should
the Diction of Epic Poetry be? ^{k2} What is
to be done to make the Composition grand?
^{l2} What have Tragedy and Epic Poetry in
common?

EPIC

EPIC POETRY.

THE ^a *Epopœia*, says *Bossu*, is a Discourse invented to form the Manners by such Instructions, as are disguised under the Allegory of some one important Action, related in Verse after a probable, diverting and surprising Manner. ^b *Vossius* defines it to be a Poem in Hexametre Verse, relating the eminent Actions of eminent Persons in a magnificent Stile.

^c THE *Epopœia* is divided into *Proposition*, *Invocation*, and *Narration*. ^d The *Proposition* must be concise, without Ostentation of Learning or exquisite Ornament, and only expounds the primary Action. The Person of this Action is rather to be described than named. ^e The *Invocation* is an Address to the Muse or Muses, to relate the Causes of the Action, and give the Poem Authority. The *Invocation* is often renewed in the Body of the Poem. ^f The *Narration* is an Explication of a fictitious Action. This is not to be so understood, as if the Epic Poet was not to explain a true Action, but because the Poet mixes many Fictions with Truth. Though Epic Poetry expounds many Actions, yet
all

all have a Relation to one primary Action; and the Poet, in his Fictions as well as Truth, is not so much to regard the Person he describes, as that which is universal; *i. e.* it is not sufficient for him to expound Transactions, but the Hero must be a Pattern of Excellency. *Achilles* is angry and valiant. *Ulysses* eloquent and prudent, *Aeneas* pious and magnanimous. This is the Reason, why Poetry is more philosophical than History, because more universal. The Person of this Action must be alike from the Beginning to the End. This primary Action is explained in the Rules on Comedy.

THE *Episodes* of the *Epopœia* are many and long. The second and third Books of the *Aeneid* are *Episodes*. The *Ilias* of *Homer*, if we consider the principal Action, contains the Action of one Year; but, by the Benefit of the *Episodes*, the Actions of ten Years are included. The *Epopœia*, with a Remembrance and *Peripetia*, is preferable to the *Epopœia* only pathetic. The *Iliad* is pathetic, because of Wounds and Death; and has a *Peripetia*, because the Narrations sometimes make the *Greek* superior, sometimes the *Trojans*. This creates a Change of Felicity and Infelicity. The *Iliad* has a Remembrance

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membrance and Peripetia, but no other than what belongs to the Episodes, not any with Regard to the Event of the Fable.

^h THE ACTION must have these four Qualifications; *Unity, Importance, Integrity* and *Duration*. The *Unity* of this Action is the same, as in dramatic Poetry. The Incidents of an Epic Poem should be so linked with one another, as to continue one and the same Action. *Homer*, to preserve the Unity of Action, opens his Poem with the Discord of Princes, and draws his Episodes from the *Trojan War*, relating every thing of that War material to his Subject. *Virgil* does the same. All that happened to *Æneas* in the taking of *Troy*, and the preceding Voyage, is related by way of Episode in the second and third Books. ⁱ This Action must be *important*. The Anger of *Achilles* embroiled the States of *Greece*, destroyed the Heroes of *Asia*, and engaged all the Gods in the Factions. The Action of the *Æneid* comprehends the Establishment of the civil State and Religion. The Settlement of *Æneas* in *Italy* produced the *Cæsars*, and gave Birth to the *Roman Empire*. This Action must have *Integrity*. The three Parts of a Whole are by *Aristotle* denoted in these
three

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three Terms, Beginning, Middle and End. These Terms are explained in Comedy.
^k The *Duration* of this Action is not limited. The more violent the Action, the less Time it should last. Tragedy is shorter than the *Epopœia*, because full of Passion. The *Duration* of the *Iliad* is but seven and forty Days; nor is all this Time designed for *Achilles's* Anger. The Plague takes up nine Days, the Truce with *Priamus* eleven. The twenty-seven remaining Days are not all spent in the Action. The eleven first are allowed for curing and recovering the *Grecians*, and the eleven last for *Patroclus's* Funeral; so that the Fight begins and ends in five Days. Nor did the Fight last all this time; for on the second Day there was a Cessation of Arms to bury the Dead. *Achilles* fought but one Day. Thus all the Poem, founded on Violence, lasted but a little Time. As the Character of the *Odyssæy* is that of Wisdom, Prudence, and political Instruction, the *Duration* takes up eight Years and a half. The *Æneid* is like the *Odyssæy*. The Character of the Hero is Piety and Meekness, and its *Duration* takes up little more than six Years and a half. ^l The Difficulties, which form the middle Part of the Action, is the *Intrigue*. ^m The *Solution* and *Unravelling* begin, when the Difficulties are removed.

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The better to explain the *Iliad* and *Æneid*, these Poems have been divided each into two Parts.

THE first Part of the *Iliad* is *Achilles's* Anger, and his Revenge on *Agamemnon*, by suffering the *Trojans* to vanquish the *Grecians*. ⁿ The Intrigue is the three Day's Fight in *Achilles's* Absence. ^o The Loss of the *Grecians*, and *Agamemnon's* Despair, prepare the Solution. ^p The Death of *Patroclus*, and *Agamemnon's* Presents, make the Unravelling of the first Part. In the second Part, *Achilles* is for revenging himself on *Heëtor*. ^q *Heëtor's* Resolution to defend himself and *Troy*, is, on his Side, the Cause of the Intrigue. *Achilles's* Endeavours to be the Death of *Heëtor*, and *Heëtor's* Endeavours to defend himself, are the Intrigue. ^r The Unravelling begins at the Death of *Heëtor*, and contains *Achilles's* Insult on *Heëtor's* Body; the Honours paid to *Patroclus* and *Priamus's* Supplication. *Priamus's* Grief and *Heëtor's* Funeral end the Unravelling; because *Achilles* is satisfied.

^f IN the *Æneid*, *Juno's* Opposition to *Æneas's* Settlement in *Italy*, is the general Intrigue of the whole Action. ^t The Solution is, when *Juno* is appeased by *Jupiter*.

ter. ^u The principal Intrigue of the first Part, was *Dido's* Endeavours to keep *Æneas* at *Carthage*. ^w The Complaints of *Jarbas*, the Orders sent by *Mercury* to *Æneas*, and the Preparation of the *Trojan* Fleet to leave *Carthage*, open the Unravelling, which begins at *Æneas's* Departure. ^x The Intrigue of the second Part is formed out of *Turnus's* Love and Ambition, countenanced by Queen *Amata's* Authority. ^y The Articles of Peace proposed in the eleventh Book, and sworn to in the twelfth, prepare the Unravelling. The Death of *Amata* begins the Unravelling, and the Death of *Turnus* finishes it.

^z THERE are as many sorts of Epopœia, as of Tragedy ; for the Epopœia may be either simple or implex, moral or pathetic. ^{az} The *Iliad* is simple and pathetic ; because there are almost every where Wounds and Death. It is simple ; because it has neither Peripetia nor Remembrance. The *Odyssey* is implex and moral ; because a more sedate Poem, and is made for a Model of Wisdom, Moderation and Constancy. It has many Peripetias and Remembrances ; and the Hero of the Poem is an Example of Virtue. Simplicity and Passion are the two Characters of the *Iliad*. *Aristotle* therefore calls it simple and pa-

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thetic ;

thetic ; and though this Poem has a Moral, as well as the Odyſſey, yet he doth not term it moral ; becauſe the Morality is more concealed. The Peripetia, Remembrances and Morality are the eſſential Characters of the Odyſſey. *Ariſtotle* therefore terms it implex and moral ; and though it contains Murders and violent Death, yet he does not term it pathetic ; becauſe theſe Deaths are a very ſhort Part of the Poem, and rather found in the Epiſodes, than principal Actions. ^{b2} The *Æneid* is ſimple as the *Iliad*. It hath neither Peripetia nor Remembrance ; or, if there are Peripetias, they are out of Action and in the Epiſodes. It is moral as the Odyſſey ; for the Hero of the *Æneid*, as the Odyſſey, is a Hero of Morality. ^{c2} The Moral of the *Iliad* is, that a Miſunderſtanding between Princes is the Ruin of their States, of the *Æneid* ; ^{d2} that great and national Revolutions are by divine Appointment. The Poet in this Poem ought to ſay little himſelf, for this is not Imitation. Though Epic Poetry cannot ſubſiſt without Narration, ſince Narration gives it Form, and diſtinguiſhes it from Tragedy ; yet, as Narration, properly ſpeaking, is not an Imitation, or at moſt an imperfect one, the Poet is only to uſe ſo much Narration, as is neceſſary to preſerve its Form ; and, when he has ſaid
some

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some small Matter himself, his Persons must be introduced, who are really Actors. This is the Art *Aristotle* commends in *Homer*; for this makes the Poem dramatic. Every thing, says *Aristotle*, in this Poem has Manners. The Arrow is impatient to strike, the Dart thirsts after Blood, the Animals, the Elements, the Plants, and every thing has Manners in Fable. ^{e2} Incidents in Epic Poetry should be more admirable than in Tragedy. In Epopœia the Bounds of Verisimilitude should exceed those of Tragedy; because, says *Aristotle*, we do not see the Actors, and every thing is out of the common Course of Affairs. The Miraculous is always agreeable. ^{f2} This proceeds from the Inclination we naturally have to know something new, but nothing is newer than that which is wonderful, consequently nothing more agreeable.

^{g2} MACHINES in Epic Poetry are contrary to those of the Stage. In Tragedy we are to use them but upon Necessity. In Epic Poetry a Machine, says *Bossu*, is the Presence of a Deity, and some supernatural, extraordinary Action, which the Poet inserts into almost all the Incidents of his Work, to make it look the more majestic and surprising, and to give his Reader a Lesson of Piety and Virtue.

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^{h2} THE *Sentiments*, which are a kind of calm Wisdom contrary to the Passions, ought not to be crowded in Epic Poetry. Many Sentiments sink into a Stile too philosophical. These Sentiments should be sometimes disguised. To disguise a Sentiment, is not to declare the moral Instruction in universal Terms, but apply it to the Action in hand.

^{iz} THE *Diction* of Epic Poetry ought to be weighty and adequate to the Things. Illustrious Sentiments, translatitious Terms and foreign Words, give Grandeur and Majesty. These Ornaments should not be every where equal. The greatest Ornaments of Diction should be reserved for the weakest Places. This Precept is no less necessary for Orators than Poets. A good Sentiment never appears better than in a simple Stile. ^{k2} That the Composition may be grand, the Periods should be unequal.

^{lz} TRAGEDY and Epic Poetry have these things in common. Both imitate the Actions of the greatest Persons. Both have Fable, Manners, Sentiments, Remembrances, Peripetias, Passions and Unity of Action. The Measure of the Verse is unchangeable

changeable in the Epopœia. Tragedy makes use of different Measures. In Tragedy the Imitation is made by Action, in the Epopœia by Narration. In Tragedy the Time of the Action is limited, not in the Epopœia. Tragedy is the Imitation of one single Action, Epopœia of many and various Actions. Each Episode in the Epopœia may be the Subject of a Tragedy. The Episodes of Tragedy and the Epopœia differ. In Tragedy the Episodes have Relation to the Subject. In the Epopœia the Episodes are many and unlike; for the Epopœia takes in all things like and unlike, if aptly connected. In the Epopœia, says *Antonius Lullus*, there is one Action of one Person, as in the Drama. This Action differs from the dramatic Action by the Induction of many Fables, not vulgar and common, but unusual and rare. *Virgil* transforms Ships into Nymphs, *Venus* into a Huntress, *Cupid* into *Ascanius*.

LYRIC POETRY.

WHAT^a is the Ode made to be sung with? ^b What were the Poets of this Species termed? ^c Why were these Poets named Auletic or Lyric? ^d What were the first Subjects of Lyric Poetry, and what Subjects did this Poetry at last include? ^e What may the Exordium of this Poem be? ^f What is the Order of this Poem? ^g What is the Beauty of Lyric Poetry, and what does it depend upon? ^h What is the Lyric Poet to endeavour after most? ⁱ What does the Sweetness of Lyric Poetry result from? ^k What is the Diction of Lyric Poetry? ^l What should the Sentiments of this Poetry be? ^m What are the Numbers?

LYRIC POETRY.

THE^a Ode is a Poem made to be sung with the Harp. ^b The Poets of this Species were termed Melic, from *Melos* a Member; because the Verse is divided into Members. Tho' Melics and Lyrics are the same, yet Melics were not always sung
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with the Harp, but sometimes with the Flute or Pipe. ^c From the different Kinds of Instruments, the Poets were differently named Auletic or Lyric: Auletic, when the Tune was played on the Pipe; Lyric, when with the Harp.

^d THE first Subjects of Lyric Poetry were grave, as Encomiums on Gods and Heroes. This Poetry at last included all sorts of Subjects; as Exhortations to Virtue, Love-Songs, Prayers, Complaints, Praises of Fountains, Villages, agreeable Places, and whatever could be briefly comprehended in this Poem.

^e THE Exordium may be either Transport or Invocation; and the same Ode may include a Variety of Matter, and a Number of Years.

^f THE Order of this Poem is no other, than what flows from Enthusiasm and Transport, which is not confined to strict Rules, but instantly passes from one thing to another. ^g This Variety is the Beauty of Lyric Poetry, and often depends upon Digressions and Inductions of Fables. ^h The Poet is to endeavour after nothing more than Sweetness. ⁱ Sweetness partly results from the Things, Diction and Numbers.
In

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In the Things, Love, Jest, Feasts, and all free Mirth naturally delight; in the Diction, the Splendor of Words, as well as Sentiments. ^k The Words ought to be painted, florid and polite. This Sweetness is not sometimes without Majesty. *Homer* is often imitated by *Pindar*. ^l The Sentiments should be frequent, either disguised or open: ^m The Numbers various.

BUCOLIC POETRY.

WHAT ^a is Bucolic Poetry? ^b Who are the Imitations to be made by? ^c What is the Subject-matter? ^d What are the Similitudes and Comparisons to be taken from? ^e What is the Character of the Style? ^f What the Metre? ^g What is the Beauty of this Metre in *Greek* and *Latin*? ^h What was the musical Instrument, and what the Reward?

BUCOLIC

BUCOLIC POETRY.

BUCOLIC ^a Poetry is the Imitation of a rustic Life, and is either narrative, dramatic or mixt. ^b The Imitations may be made by a single Person or Dialogue. ^c The Subject-matter is moral, and admits of nothing declamatory and belonging to the City. ^d Similitudes and Comparisons are to be taken from the Scene of the Poetry. ^e The Character is the low Stile, though sometimes this Poetry may rise; as in *Virgil's Pollio, Silenus and Gallus*. ^f The Metre is Hexametre, because apt for Narration, and not unfit for Action, unless when it rises. ^g The Beauty of this Metre in the *Greek* and *Latin* is, when the first Foot is a Dactyle, as

Tityre tu patulæ—————

Or the fourth Foot ends a Word, especially a Dactyle; as

Nos Patræ Fines & dulcia—————

^h The musical Instrument to this Poetry was the Pipe, the Reward a Heifer.

SATYR.

S A T Y R.

WHAT ^a is Satyr? ^b What are the Subjects of this Poetry? ^c How many ways may human Vices be taxed, and which is the most suitable? ^d What is the End of Satyr? ^e What is the Form of this Correction? ^f What is the Diction of Satyr? ^g What are the Numbers of this Poetry?

S A T Y R.

SA TYR ^a is a Poem made to tax the Vices of the Age. ^b The Subjects of this Poetry are not only Vices, but accidentally Virtues, or Subjects of Laughter, or the Manners of the present, as well as the past Age. In this it agrees with old Comedy. ^c Human Vices may be taxed two ways, either openly or privately. The last is most suitable to Satyr. ^d The End of Satyr is to correct the Manners. ^e The Form of this Correction should be by Sport and witty Jest. These Jest should have Measure, and not be scurrilous. ^f The Diction of Satyr not poetical, but almost extem-

extempore and like common Discourse. Nothing is so great an Ornament to Satyr, as the Idea of Truth and Simplicity, which will not admit of bold translatitious Terms. Acuteness and exquisite Ornament, as well as Enthymems, are contrary to the Affections. § The Numbers of this Poetry must not be elaborate. *Roman* Satyr was in Hexametre, *Greek* Invectives in Iambics.

ELEGY.

WHAT^a is Elegy, and from whence derived? ^b Where was this Verse first used? ^c What are great Ornaments to this Poetry? ^d How does the mournful Elegy begin? ^e What does the Beauty of this Poetry consist in? ^f Where should the Sentence end in Elegy? ^g What should the Pentametre begin and end with? ^h What was Elegy sung with? ⁱ What was the Harmony of Elegy?

ELEGY.

E L E G Y.

ELEGY ^a is a funeral Lamentation, so termed from the frequent Repetition *ee* in Lamentations. The Author of this Poetry is not certainly known. ^b This Verse was first used at Funerals, and very justly transferred to Love-Complaints; for Lovers are generally complaining, and the Mind of the Lover is in a Manner out of the Body, not so much where the Lover is, as where the Object of Love. Nor was this Poetry only used in Love, but in many other kinds of Subjects. Sublime Subjects, and the Majesty of Heroics, are above the Mediocrity of Elegy. ^c Antient History and Fable are great Ornaments to this Poetry. ^d The mournful Elegy, for the most Part, begins with an Address to the Dead, to Parents, Brothers, Sisters, Relations or Friends. This Exordium begins with a Deity; as with *Phæbus* in the Death of a Poet, with *Pallas* in that of a Philosopher, with *Mars* in that of a Soldier, *Venus* or Cupid in that of a Lover, and *Pan* in that of a Rustic. ^e The Beauty of this Poetry consists in Elegancy, in soft and equal Diction, in a delicate Sweetness. ^f The Sentence usually ends in a Distich.

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a Distich. § The Pentametre should rather begin with a Dactyle than Spondee. The Pentametre for the most Part ends in a Diffyllable, seldom in a Word of four or five Syllables, and very rarely in a Word of three Syllables. Noun-Substantives, rather than Adjectives, Participles and Pronouns, should end this Verse. ^h Elegy was sung with the Pipe. This Pipe was used at Funerals, according to the Custom of the eastern Nations, which obtained in *Judæa*, as we may learn from *St. Matthew*, c. ix. v. 23. *When Jesus came into the Governor's House, he saw the Minstrels and the Multitude making a Noise.* By Minstrels, we are to understand the Pipers, as it is in the Original: By the Multitude making a Noise, the People crowding to the Burial. The Word Minstrel is a *Greek* Derivative from *Mnestè* a Bride; so that *Mnesteres* or Minstrels are Wedding Musicians. The Original is therefore improperly translated. ¶ The Lydian Measures were used in Lamentations; because sharper than the Doric or Phrygian, and more suitable for Complaints; and not only *Aulædi* or Players upon the Pipe, but the *Ceraulæ* or Blowers upon the Horn, made the Funeral Musick.

EPIGRAM.

EPIGRAM.

WHAT ^a is the Derivation of the Word Epigram? ^b What is the Length? ^c What the Measures? ^d What makes the Epigram agreeable? ^e How far do the Subjects of this Poetry extend? ^f What has it in common with Epic Poetry, what with Tragedy, and what with Comedy? ^g What is the Epigram, and how many Sorts are there? ^h What is the Diction? ⁱ How must the Epigram end? ^k What are the Numbers?

EPIGRAM.

EPIGRAM ^a, so termed, because usually written upon Pillars, Buildings, &c. ^b This Inscription may be either in one word, two or many. ^c When in many Words, it may be in Prose or Verse. The Inscription upon the Tripods were in heroic Verse. ^d The Epigram is agreeable for its Conciseness; because it is a Pleasure to know soon, what we desire to know. The Harmony of the Numbers delights the Mind,

Mind, and are a Help to the Memory. The Poets at last, whether the Verse was inscribed or not, appropriated this Kind of Writing to themselves. ^e The Subjects of this Poetry extend to Epopœia, Tragedy and Comedy. ^f It has this in common with Epic Poetry, the Praises of Heroes and eminent Men, of Trees, Cities, and the like. It agrees with Tragedy in Subjects of Grief, Pity and Admiration; with Comedy in Wit, Jest and Derision upon Mankind, under direct or fictitious Names. ^g The Epigram is therefore a short Poem, and is twofold; either a simple Indication of any Fact, Person or Thing, by way of Commendation or Reprehension, or to perpetuate the Memory of the Person or Thing, or something, whether greater, less, equal or contrary, collected from an antecedent Proposition. ^h Epigram will not admit of Floridity in Style; because what is concise, must have nothing superfluous. The Terms should be simple, not delicate. Delicacy in a Manner conceals the Sharpness. It admits of nothing insipid, frigid or vulgar. ⁱ The End must be sharp, or pleasant, or weighty, or delight in any other Beauty, so as to affect the Senses in a peculiar Manner. The Diction of the *Latin* Epigram, when *Rome* flourished, is different from what it was under

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the *Cæsars*, particularly under the *Flavian* Family. *Catullus*, in a natural, elegant and neat Stile, and with easy and unelaborate Measures expresses the Affections to the Life. After *Augustus's* Time, as the oratorical Declaimers affected an acute and sententious Way of Writing, so it fared with Epigram. The sharp Wits of the *Spaniards* first receded from this antient Simplicity. *M. Annaeus Seneca*, the Father of the Philosopher, used this Acuteness in his Orations; and the Son *L. Annaeus Seneca*, in his Philosophy and Tragedies; *Lucan* in Epic Poetry; *Florus* in History. ^k The Numbers of this Verse are Iambics, Heroics, Trochaics and Elegiacs.

E P I T A P H.

WHAT ^a is the Epitaph? ^b What its Length? ^c What was the Custom of the *Romans* in their Epitaphs? ^d How are we to furnish ourselves with Matter for the Epitaph?

EPITAPH.

E P I T A P H.

THE ^a Epitaph is an Epigram in a looser or stricter Sense ; in a looser Sense, because an Epigram is an Inscription on any Thing ; in a stricter Sense, because sepulchral Verses were short and witty. ^b The Epitaph, as all Epigrams, should be concise, sometimes one Verse, as

Daphnis ego in Sylvis hinc usq; ad Sidera
[*notus.*

Often a Distich, as

Præbuit Æneas & Causam Mortis & Ensem,
Ipse sua Dido concidit icta Manu.

Sometimes in a Tristich, often in a Tetra-
stich. The *Greek* Epitaphs were shorter
than the *Latin*. They were not above
four Verses. The Freeze of the Columns,
where these Inscriptions were written,
would not admit of more. ^c It was the
Custom of the *Romans* to inscribe in Prose,
upon the Monument of the Dead, a Bre-
viary of Transactions : First, because they
could include many things in Prose with
greater Conciseness and Perspicuity ; and
secondly, they thought the Greatness of

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Transactions would eternize the Dead, more than could be done by the Poet's Ingenuity. ^d To furnish ourselves with Matter for the Epitaph, we are to consider the Family, Country, Age, Sex, Actions, Dignity, Honours, the Kind of Death of the deceased, as well as the Topics of Grief and Consolation. To accuse the Deities or Fates for Cruelty in the Death of the departed, a Practice of the modern and Gentile Poets, is Impiety, says *Vossius*, and no more allowed the Poets than other Persons; though this Practice has been reckoned among the Delicacies and Flowers of Poetry. From these Precepts we may be sensible how irregular the Moderns have been in their Compositions of this kind. The Monuments of the Dead are usually stuffed with such a Heap of Encomiums, and in so florid and delicate a Style, as is contrary to that Simplicity so essential to the Epitaph; and, what is generally worst, these Epitaphs are full of Flattery, and inconsistent with Truth.

HISTORY.

H I S T O R Y.

WHAT^a is History? ^b What is the End of History? ^c How does History instruct? ^d What is to be considered in the Matter of History? ^e What is the Management of the Subject? ^f What are we allowed to do in obscure Matters? ^g What are Transactions most proper for History? ^h Who are to be named in these Actions? ⁱ What is the Order of History? ^k What is to be united with the Causes? ^l What succeeds the Causes? ^m How is the Preparation to be distinguished? ⁿ How is the Event to be declared? ^o What is expected from the Historian concerning the Counsels? ^p What is to be done to quicken the Attention of the Reader? ^q What are we to observe in the Characters of the Persons? ^r What is to be done, if the History is implex? ^s What must the Chronology be? ^t What is the Management of diverse Transactions? ^u What must the Transitions be? ^w What are the Ornaments of History? ^x How is the Historian to manage Particulars? ^y When is the Circunduction most necessary? ^z What is the Manner of this Circunduction? ^{a2} May History have Stings? ^{b2} What do Ha-

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rangues please from ? ^{c2} Who are to make these Harangues, and upon what Subjects, and what are their Length ? ^{d2} What are the Persuasives of historical Harangues ? ^{e2} Will History admit of fictitious Speeches, and what is the Difference between Facts and Words ? ^{f2} What are the Words and Speeches ? ^{g2} What is the grand Maxim in writing History ? ^{h2} What should the Style of History be ? ⁱ² What are the Parts of History ?

H I S T O R Y.

HISTORY ^a is a faithful Exposition of past Transactions, and not indifferently a Narrative of any Thing, according as *Pliny* has entitled his natural History.

^b T H E End of History is Instruction and Knowledge. ^c History instructs us by Example, by moral Philosophy and Precepts.

^d I N the Matter of History, two things are to be considered, Choice and Disposition; for there must be nothing of Invention. The Choice of the Subject must be such,

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such, as is proportioned to our Knowledge and Faculties, not common and mean, but noble and weighty, full of virtuous Examples, agreeable and admirable for Variety of Accidents, Change of Empire, Laws of Nations, Manners of Cities, and Lives of eminent Persons.

^e THE Management of the Subject, if the History is of past Transactions, must be founded upon the Authority of the most authentic Writers and Records; but, if the History is of our own Times, we must make a strict Scrutiny into the Motives and Manners of these Transactions from the Persons who are concerned in the Transactions, and who are most free from Prejudices and Passions; what *Thucydides* did.
^f In more obscure Matters we are allowed to pass our probable Conjectures without intermingling the Affections. After the Matter is collected, the Historian is to consider what is to be made Choice of, and what rejected; where he is to begin, where to end, and what should be the Order of all his Narrations, so as to make a proper Beginning, Middle and End.

^g THE most memorable Transactions are most proper for History; because most instructive, and sink deepest into the

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Mind. ^h The principal Persons in these Actions ought to be named and characterized; and where Persons have signalized themselves by some remarkable Action, they ought to be mentioned; and where things of an inferior Order are necessary to illustrate greater, these ought to be related.

ⁱ IN the Order of History we are first to relate the Causes, next the Actions, and then the Events. ^k With the Causes we should unite the Counsels, and principal Reasons of the Actions. If these principal Motives and Reasons are unknown, the History will be obscure; but, when they are made appear, the Facts are strengthened and rendered more real. These Causes are united with the Things and Times, and have in some measure a necessary Connection; and, if the Subject requires it, we are allowed to go backward to more remote Causes and Times, so we do it in a concise Manner.

^l THE Preparation for the Action succeeds the Causes and Counsels. ^m The Preparation is to be distinguished by the Historian according to Manner, Place and Time. Lastly, ⁿ the Event is to be declared with the Circumstances and judicious

cious Explications. ° The Historian's Approbation is expected concerning the Counsels, so that he is not only to relate what is transacted or said, but in what manner; and, when he comes to treat of the Events, he is to explain all the Causes, and to signify to the Reader what was the Result of this or that Wisdom, Precipitancy, Hatred and the like. ° To quicken the Attention of the Reader, the Historian must anticipate some Events, but in a concise Manner.

° I N the Characters of Persons, we are to observe their Pedigree and Nations, their Preferment and Power, the Affections of their Mind, their Virtues and Vices.

° I F the History is implex, containing divers and dissimilar Events, such as the Punic War, transacted in different Places and with Variety of Generals, we must observe the Order of Time in these implex Narrations; because the Counsels, Causes and Events are more distinguished from the Times, than Places; so that the History will be obscure, and the Facts confounded, if this Order is not observed.

^f THE Chronology must be such, as is common to the Nation we write of, and not only the Years, but the Parts of Years, Months, Days, Nights and Hours are to be noted.

^t WHEN divers Things are transacted in divers Places, and at the same Time, as when *Hannibal* was laying *Italy* waste *Scipio* was conquering elsewhere, the Historian may relate which he pleases first; and, in these Narrations, we are to give a full Idea of one thing before we pass to another; for we are not to insert one Thing betwixt another, but the whole must be related in a perpetual Order, that the History may have Unity. *Dionysius* commends *Herodotus* for his artificial Connection, but condemns *Thucydides* for following more the Series of the Times, than the Course of the Facts, by his Narratives of Facts transacted the same Winter or Summer in different Places. This, says *Dionysius*, divides the Body of his History into many Parts.

^u THE Transitions must not be foreign, but naturally arise out of the History: Nor are we to relate all Actions or Words,
but

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but only such as express the Manners and Affections of the Mind.

^w THE Ornaments of History are Descriptions of Countries, Towns, Mountains, Groves, Ports, Rivers, Fortifications, War-Instruments, Harangues, Characters, Triumphs, &c.

WHEN Battels are described, we are to paint the Fear and Sorrow of the vanquished, and the Joy of the Victor. Every Thing is to be so naturally and fully set forth, that the Reader may be affected as much as if he had been a Spectator of the Action; and, to do this, all minute Circumstances ought in a Measure to be related. ^x Nor is the Historian to dwell upon Particulars as the Orator, but to give such an Exposition of each particular without Amplification, as will affect the Reader, and give Credit to the Narration. When the Transactions are in themselves magnificent and noble, a natural Exposition is sufficient.

^y THE Circunduction is most necessary in Narrations of small Things, that History may have its due Weight without Vehemency and Sharpness. ^z The Manner of this Circunduction is, when many
I things

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things depend upon one Verb. ^{a2} History may sometimes have Stings. ^{b2} Harangues please from their Variety and Amplification, and are to be made conformable to the Persons who speak. ^{c2} Dignified Persons are only to harangue, and that upon Subjects of Moment. The Length of these Harangues must be agreeable to the Circumstance of things. Persuasives intermixed in the Narration ought to be delivered in a concise Style. ^{d2} Persuasives in Harangues should be more extensive, but not so elaborate, as to have forensial Stings; for the Historian is not to be so copious as those, who plead or act.

SOME have thought, History will not admit of fictitious Speeches. ^{e2} There is a great Distinction to be made betwixt Facts and Words. Facts may be related as they were transacted, but Words cannot be repeated as they were first uttered. In obscure Matters we are allowed to follow Probability. Why not in Words? History is an Exposition of Things. If the Facts are true, the Historian has done what is essential to History. ^{f2} The Words or Speeches are only accidental Ornaments, and, if conformable to the

2

Characters

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Characters of the Persons, give Light to the History, and do not alter the Facts.

⁸² THE grand Maxim in writing History is to say every thing true, but nothing false, and to make no Concealment for Fear or Affection.

^{h2} THE Stile of History should be diffusive and clear, the Flow equal and gentle, with proper Cadences, Numbers and Sentiments; the Words weighty, and the Ornaments suited to the Things.

¹² THE Parts of History are the Beginning and the Narration; for History admits of no Epilogue. This Beginning must correspond with the History, and lead the Reader to it. The Beginning of the Narration must be from the Beginning of the Facts. The Affections of Commiseration, Hatred and Admiration, may be sometimes interspersed, but with great Judgment.

F I N I S.

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